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Notre Dame University
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Phi Beta Mu

Jack H. Mahan, Executive Secretary
2019 Bradford Drive,
Arlington, Texas

Modern Music Masters

Alexander M. Harley, President
P.O. Box 347, Park Ridge, Illinois

Clinical Editors

The Choral Folio

Walter A. Rodby
Choral Music Director
Joliet Township High School
and Jr. College
Joliet, Illinois



The Band Stand

Arthur L. Williams, A. B. A.
Director of Bands
Oberlin College
Oberlin, Ohio



Brass

George Reynolds, A. B. A.
Director of Bands
Carnegie Institute of Technology
Pittsburgh 13, Pennsylvania



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5891 Broadmoor Drive
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The School Musician

Founded in 1929

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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 29, No. 10

June, 1958

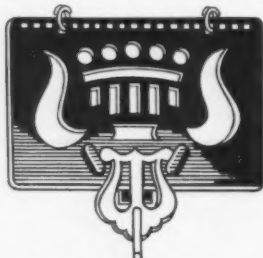
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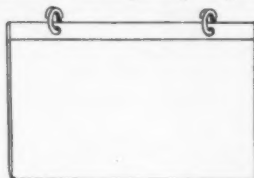
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"They Are Making America Musical"



Francis Benson of Sturgis, South Dakota

Member, American School Band Directors Association

"I feel that it is very important that our young people have an opportunity to develop their talents and interests in music. The opportunity that we as band directors have to work with these young people is indeed a precious one, and it behooves us to try and develop each student to the best of his ability. The reward in teaching music comes to us in many ways, and I am continually grateful for having had the opportunity of working with these young people. I can think of no other vocation that I would rather have," says Francis Benson, a member of the American School Band Directors Association, and Director of Bands, Sturgis High School, Sturgis, South Dakota.

Mr. Benson received his B.S. Degree at Augustana College in Sioux Falls, South Dakota, his B.S. Degree at Black Hills Teachers College, Spearfish, South Dakota, with a composite major in instrumental and vocal music. Additional work has been taken at the University of South Dakota and the University of Minnesota. He was band and choral conductor at Frankfort South Dakota from 1940 to 1945. He then took up his position as band director at Sturgis, the position he now holds. During the first nine years he also conducted the school chorus. He has been the director of his church's choirs at both locations.

Benson is not only an outstanding musician and conductor, but excels in the field of administration. He was elected to President of the South Dakota Bandmasters Association in 1953 after having served one year as Vice-President. He now serves on the Executive committee of that organization. He was rewarded for his successful career last December by being elected to membership in the American School Band Directors Association. He is proud of his wonderful family, wife, Elmira, sons, Robert and Paul, and daughter, Mary Beth. He especially likes to fish and swim. THE SCHOOL MUSICIAN takes pride in presenting Francis Benson, a man who is truly "Making America Musical."



sound session

If you could eavesdrop on the four gentlemen in the photograph, you'd conclude pretty quickly that you were listening to a group of very special specialists. You'd be right. Their forte is sound—the sound of music—and they toss around such esoteric terms as formant region, timbre, decibels, and harmonics with what appears to the layman like gay abandon. It isn't! They're sound men about sound, and the subject of the present session is Lowrey's newest organ. The scene, we hasten to add, is Lowrey's brand new lab for electronic research in music.

The man on the right is Walter Anderson, chief engineer of the Lowrey Organ Company, and he's holding forth to three of his principal cohorts: Lester Swanson, Charles (Chuck) Welsh, and Norman Erickson, all concerned with Lowrey research and development. You can take it from

us, they're satisfied with nothing less than the purest organ tone, the greatest musical versatility.

Collectively these four represent well over half a century of engineering experience in musical electronics, and all of it—as with everyone at Lowrey—is dedicated to more and ever finer Lowrey organs.

Recent achievements of Lowrey engineers are little short of phenomenal. Just a year and a half ago, they came up with the superb Lincolnwood model which introduced many new advances in home organs; then followed with the sensational Holiday, the first full two-manual sustaining spinet organ under a thousand dollars. Soon to come is the Organ Grande, a larger home, church, and professional model. All these join the well-established Lowrey Berkshire—and there's more in the offing.

Behind today's magnificent Lowrey line are over 30 years of continuous research in musical electronics, unexcelled laboratory and factory facilities, and a continually growing staff of engineers and technicians.

You are cordially invited to visit Lowrey headquarters to see the new lab, our particular pride. It's another reason why a Lowrey—in every model—is so much more organ for the money!

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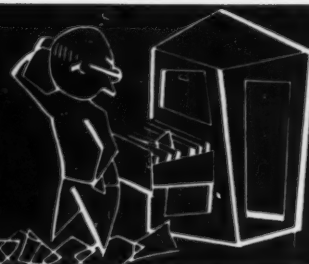
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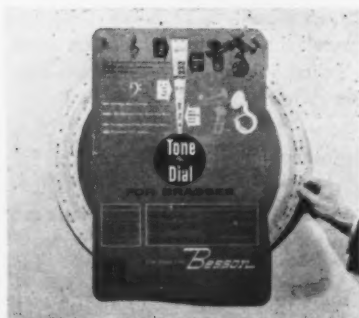
Background: assistants Tony Stefancic and Mary Didier test a pedalboard circuit. Foreground, from left: Swanson, Welsh, Erickson, Anderson



SMART IDEAS



Free New Besson Tone Dial for Brass Instruments Aids Educators



A new Besson Tone Dial for brasses is being offered free of charge to music educators by C. Bruno & Son, Inc., on behalf of Besson dealers. The new Tone Dial is an effective aid in the teaching of fingering for brass instruments. Ingeniously designed, the new brass version of the Tone Dial follows the same "dial your note" principle as the Boosey & Hawkes clarinet Tone Dial that has already proved itself to educators.

Mr. Ed Sonfield, president of C. Bruno & Son, Inc., and designer of the two Tone Dials, stated, "We are very gratified that the Boosey & Hawkes Clarinet Tone Dial has been such an overwhelming success. It is already in its second printing. The Besson Tone Dial for Brasses is being offered in answer to the flood of requests we received for this version. We are happy once again that our efforts will be of service to the nation's music educators."

Like its clarinet counterpart, the Besson Tone Dial is intended for use on the bandroom wall. Its giant size and easy, simplified approach to the teaching of fingering for all brass instruments from trumpet to sousaphone make it an ideal tool to assist beginners in their fingering problems.

A revolving dial shows all notes, in the treble clef from C (second ledger line above the staff) to C (fourth ledger line and space below the staff), and in the bass clef from B \flat (fourth ledger line above the staff)

to E (fourth ledger line and space below the staff).

Students simply dial any note. In the convenient "window" the Besson Tone Dial automatically and simultaneously illustrates the correct fingering for both treble and bass clef instruments clearly and unmistakably. Fingering is shown for the following brass instruments:

Treble: B \flat Trumpet, B \flat Cornet, B \flat Flugelhorn, B \flat Baritone, F & E \flat Alto Horn, F & E \flat Mellophone, F & E \flat French Horn.

Bass: B \flat Baritone, B \flat Bass Trumpet, BB \flat Sousaphone, BB \flat Tuba, BB \flat Recording Bass, E \flat Sousaphone, E \flat

(Turn to page 25)

Ludwig Offers New Educational Drum Record



Wm. F. Ludwig and the Ludwig Drum Co. of Chicago, take pride in presenting a new 12" high fidelity recording of all 26 Standard American Drum Rudiments and selected contest solos. Here's a complete audio drum course expertly played by Frank Arsenault, National Champion Rudimental Drummer. It is hoped that this rendition of the rudiments will serve as an inspiration to all who hear them and will prove to be a valuable educational aid to the student, private teacher and music educator. This recording should be in every band director's library.

Rudimental Record No. 2, \$4.00. At your music dealer or the Ludwig Drum Company, 1728 North Damen Ave., Chicago, Illinois.

Buescher Introduces New "Super 400" Trumpet and Cornet



Pictured here (top to bottom) are the new "Super 400" cornet and trumpet which has just been introduced by the Buescher Band Instrument Company of Elkhart, Indiana.

The Buescher Band Instrument Company announces introduction of its new "Super 400" trumpet and cornet, representing the ultimate development in Buescher's top-of-the-line models.

Engineered in close collaboration with James F. Burke, noted concert and recording soloist, the new models have been subjected to nearly three years' field-testing and acoustical research before being brought into the market. Mr. Burke has personally used both instruments in recent television and concert appearances.

The new Buescher Model T-160 "Super 400" trumpet features single-piece valve casings. It has top spring, super-honed valves with stainless steel springs for fast, dependable, "no bounce" action. A trigger for the first valve is optional. It is considered by Buescher craftsmen as the finest trumpet in the company's history. Leading professional musicians, both in the concert and popular fields, who have also had a hand in pretesting the T-160 are unanimous in praising its tremendous power, instant response, exquisite intonation and perfect trumpet tone.

Model C-260 "Super 400" cornet also incorporates Buescher's famed super-honed valves, and can be equipped with an optional first valve trigger mechanism. In addition, the delicate tapers of the mouthpiece have

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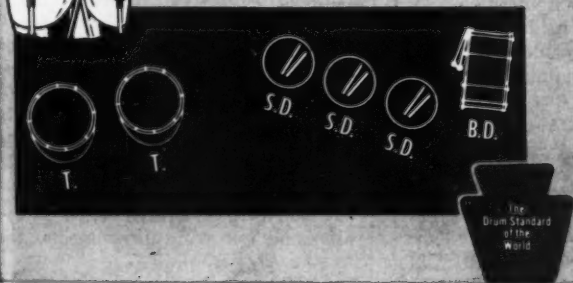
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been swaged by a special process to maintain absolute accuracy. Mr. Burke, who used this model in his recently-released Decca album, "Horn of Plenty," states that the C-260 has instant response, requires a minimum of effort to play from a whisper to tremendous fortissimo while maintaining a lyrical richness of tone.

Complete engineering details of both models are available from the Buescher Band Instrument Company, Elkhart, Indiana.

Slingerland Has New Free Educational Aids

The Slingerland Drum Company, 1325 Belden Ave., Chicago, Illinois have made four new educational aids available to directors and percussion teachers on a gratis basis. They are: Interlude for Bells and Drums, showing how the bells can take the place of the regular drums during parades and football maneuvers. The arrangement, Marching Interlude by Haskell Harr is included. A second aid is the leaflet, "School Dance Bands?" by Guy Foreman. Shows how to start a dance band, rehearsals, special equipment, ad libbing, music to purchase, and many other excellent guide points. A third aid are the 13 Principal Drum Rudiments. The fourth aid is the complete arrangement of two drum cadences by Haskell Harr. The arrangements are scored for snare, cym, tenor, and bass drum. Ask for these educational aids at your music dealer, or write direct to the Slingerland Drum Company.

Gretsch Adds Fluegel Horn and Valve Trombone to Couesnon Line

The Fred. Gretsch Mfg. Co. has announced that two new instruments have been added to the Couesnon Band Instrument line and they are now ready for delivery through your Gretsch dealer.

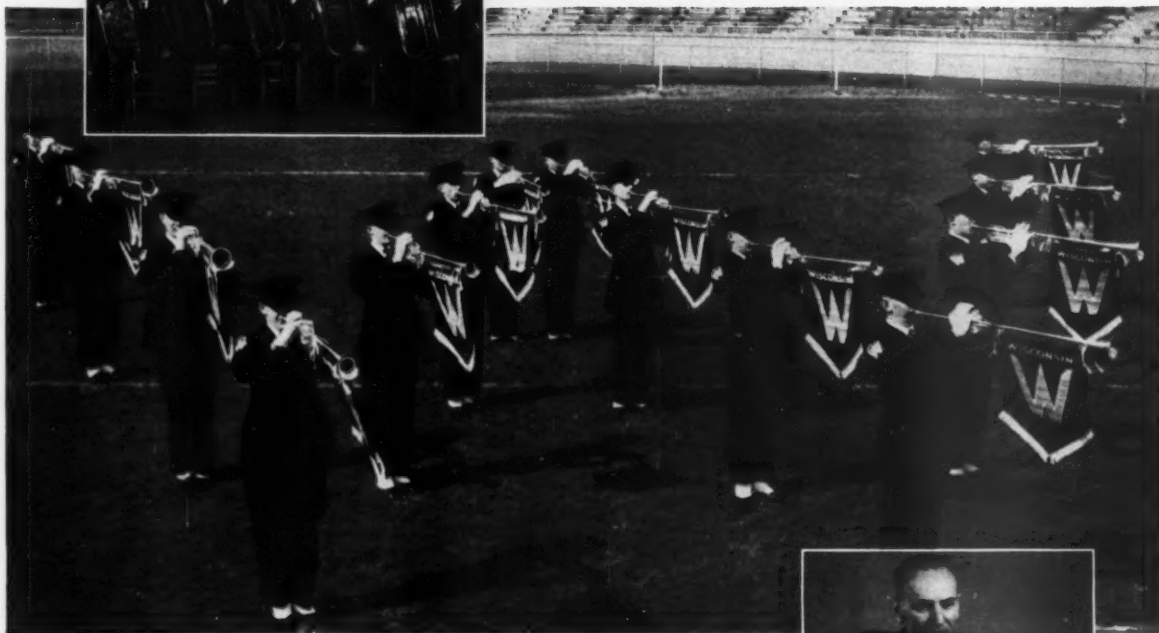
The new Couesnon Fluegel Horn gives you the unusual low voiced tone color which has given the Fluegel Horn renewed popularity in school bands throughout the country. According to Phil Grant, Vice President in charge of sales for the Gretsch Company, supervisors at the Los Angeles Conference were enthusiastic at the unusual playing ease and the excellent intonation. The Couesnon Fluegel Horn is priced at \$170.00 complete with Gladstone case.

Made of fine French Brass as are all Couesnon Band Instruments, the

(Turn to page 29)

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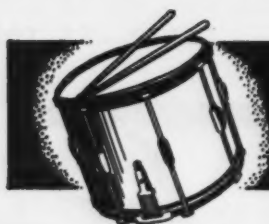


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The Percussion Clinic

By James Sewrey

RECOMMENDATIONS AND OBSERVATIONS

Summer Music Camps

For the serious minded percussionist/instructor/director, attendance at one or more music camps of one's particular choice should be a planned part of one's summer program. Techniques of performance in all areas of percussion endeavor need to be thoroughly reviewed, studied, discussed, and tried. The summer music camp gives one the opportunity to do this. The percussionist/instructor/director should constantly strive to improve his own technique and knowledge of the various percussion instruments. By the same token he needs to review the various teaching methods, learn the latest approaches, and get acquainted with the latest publications and equipment.

Be Prepared

Because of the great demands made of percussion players when a band group performs as a marching unit, it would do well for those persons who will be directly responsible and actively engaged in this most worthwhile endeavor, to prepare during the summer for the coming fall, marching commitments. Serious thought and attention should be given to cadences, instrumentation, equipment, technical preparedness, routines, and responsibilities.

Again, one can't stress, enough, the importance of correct rudimental performance, ensemble blend & balance, phrasing, carriage position, tuning, care, and etc. Cadences must be memorized and executed precisely, rhythmically, and with showmanship. Each percussion player must assume the responsibilities for technical executions and mastery of certain fundamentals. This means supervised *practice* and personal *study* during the summer months plus attendance to supervised sectional rehearsals held twice a week for ensemble learning, playing performance, technical and showmanship "know how," marching drill, and carriage, with particular attention paid to correct stick and mallet grips. Without repeating myself again, I would like to refer you to the Septem-

Jim Sewrey has gained an enviable reputation as an outstanding percussion instructor and clinician. He is exceptionally well versed in the subject of school drumming. All correspondence concerning his monthly clinical column in this magazine or available guest appearance dates should be sent direct to: Jim Sewrey, Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado. . . (The Publisher)

ber and October 1957 articles in THE SCHOOL MUSICIAN.

Odds & Ends

Have you ever thought of using three bass drums on the march? Perhaps two 10X28 Scotch drums and one 16X32 small Concert drum. The two Scotch drums would afford the unit rhythmic preciseness and showmanship while the small Concert drum would be used to heighten the musical phrase (melody bass drum), or used as a signaling device for the execution of a marching movement.

Most rolls played by drummers are very rough sounding. This is due to incorrect stick grips, unnecessary muscle tensions hampering the action of the stroke and rebound and poor instruction. Rolls must pulsate in even regular patterns and not just dribble in jerky spurts without regard for rhythmic meter. A roll is made by sounding alternating double bounces pulsating in rhythmical meter. The lack of a conception for a designated roll is very evident when anything from throwing the sticks to the drum, to dragging the sticks across the drum suffices for a designated roll and is accepted by

(Turn to page 44)

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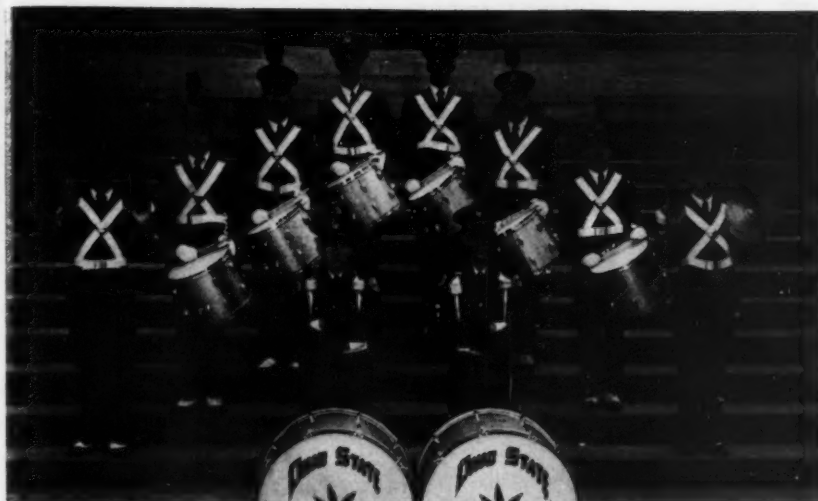
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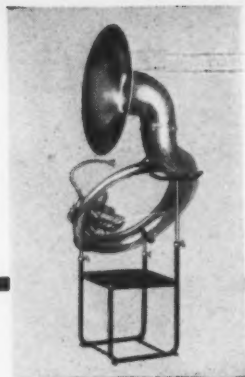


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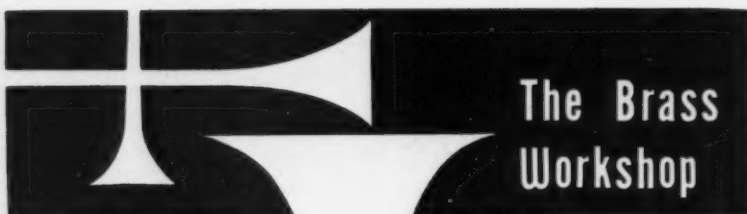
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The Brass Workshop

By George Reynolds

It has been a most fruitful year for the writer and I hope you have enjoyed a successful and happy season. The reaction to the Dr. Young tuba mouth-piece article (April 1958 issue) has been truly amazing. I am advised that they are to be commercially produced for a nominal price. Naturally, we are proud to have been a part of this excellent development here at Carnegie Tech and the Kiltie Band uses a complete set.

Another development which I have discovered is not generally known among our professional group, is the bass trombone with trigger as well as the F attachment. First reaction seems to be, "Why on earth would you need a trigger on a slide trombone?" The answer is simple: The positions are longer in F and when it is desirable to use the 7th position, you do not pull the slide on the F attachment, you merely depress the trigger. This allows chromatic performance and includes the low B natural next to the pedal B \flat .

On April 11th, I had the honor to be a part of a cornet trio comprised of Leonard B. Smith, famed soloist and recording star; Byron Autry, outstanding soloist and clinician from Michigan State University; and your columnist. The band was conducted in the accompaniments by Dr. Frank Simon, "dean of the cornetists." The popularity of the performance can be attested by the fact that we were obliged to render two additional cornet trios after presenting *Victoria Waltz* by Leonard E. Smith in manuscript. I hope this number is due for early publication as it is a splendid number. The other trios presented were: *Air and Variation in B \flat* by Handel-R. F. Goldman and *The Three Solitaires* by Victor Herbert. Many laymen remarked that they had no idea of the beauty of the cornet tone. The inroads of the trumpet as a band instrument are no doubt responsible for this. The indiscriminate use of these two instruments has brought about this condition and it is this writer's fervent hope that this situation can be corrected and each instrument given its proper place in the band and orchestra.

George Reynolds is considered by many to be one of America's leading virtuosos of the cornet and trumpet. He is also an outstanding conductor, clinician, lecturer, and consultant on brass problems. All correspondence concerning his monthly clinical column or available guest appearance dates should be sent direct to: George Reynolds, Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pennsylvania. . . . (The Publisher)

Winding up the year, the brasses will need some attention. Since we give the repairman a break by sending him this work over the summer as it allows him more time to do careful and thorough work. What about a check list?

Summer Check List

1. The *slides* of all instruments should receive a check and if they are free, should be coated with a lubricant. This will be greatly appreciated in the fall. All frozen slides will naturally head for the repair shop.
2. *Water keys* often need new corks and new springs. Quite often a check should be made of the trombone water key because it seems to get bumped out of alignment by the young player.
3. *Dents* change the playing characteristics and intonation of an instrument. They should be removed.
4. *Valves*—a new set of valve springs is very inexpensive as are new felts and corks if needed, for

(Turn to page 46)



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Mr. Anthony Pasquarelli

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The Band Music Laboratory



Coordinated by David Kaplan

Five Chorales—by J. S. Bach, trans.
by Arthur R. Frackenhohl, Shawnee
Press, FB 16.00, SB 20.00, 1957.

The *Five Chorales* are taken from the Christmas Oratorio, Cantata 161, Magnificat in E \flat , Cantata 23, and Cantata 79. The arrangement is such as can be performed by band alone, band and SATB chorus, or band and unison chorus. The first chorale is a 3/4 Allegro Moderato in F; the parts are not difficult. The second chorale is a slow Andante, 4/4 in C. This chorale is scored for woodwind choir. All parts are chorale type except the contrapuntal flute (also in clarinet). Chorale #3 is a 4/4 Allegro Moderato in E \flat . Number four is a slow Andante 4/4 in G minor while number five, Now Thank We All Our God, is an alla-breve Allegro in F. There are so few decent things for chorus and band; this is therefore a welcome addition. The horns have a little work in chorale #3. Nice. Class B and C bands.

Marche De Concert, Houston Bright, Summy-Birchard, FB 6.00, SB 9.00, 1957.

Dr. Bright is on the music faculty at West Texas State College where he is Director of the A Capella Choir. A distinguished composer of choral music, Dr. Bright has become more and more interested in compositions for band. The *Marche* is a case in point. This is certainly one of the more interesting march publications of the last few years. The *Marche* is vibrant and not the usual run. Here there is harmonic flavor and some exciting writing. The first clarinet extends to high E \flat and the cornet (1st and 2nd on one part) to one B 2 . For those interested in something just a little different here is an excellent choice. College and high school bands will benefit from this number. Class B

Regal Procession, Concert March, Clifton Williams, Summy-Birchard, FB 6.00, SB 9.00, 1957.

Right on the heels of Symphonic Suite, a splendid number, comes this concert march, a march suitable for commencement activities. A four bar introduction fanfare precedes the main theme. The music is not difficult with

Publishers and Directors should direct all correspondence to: . . . David Kaplan, Band Music Laboratory, Music Department, West Texas State College, Canyon, Texas.

the instruments not in their extreme ranges. Class C plus.

Serenade for Solo B \flat Clarinet and Band, Alfred Reed, Hansen, FB 6.00, SB 8.50, 1957.

The clarinet part is technical at the opening where a cadenza takes place and later at letter C where ten measures of florid technique may be heard. Other than these two spots the music is slow, broad, and melodic; it will require breath planning and endurance not to mention smooth playing and attention to phrasing. The clarinet part extends to high G 3 . Though the band parts are not technically difficult they will require attention particularly in matters of balance and phrase endings. Lyrical and pleasing. Needs a good soloist. Class C plus.

Sinfonietta for Band (Second Movement), Lionel Semiatin, Bourne, FB 7.00, SB 10.50, 1958.

The music, with a signature of three flats, begins very slowly in 4/4 in the top two clarinet parts. There are interesting harmonic and melodic passages throughout. Though the parts are not

(Turn to page 47)

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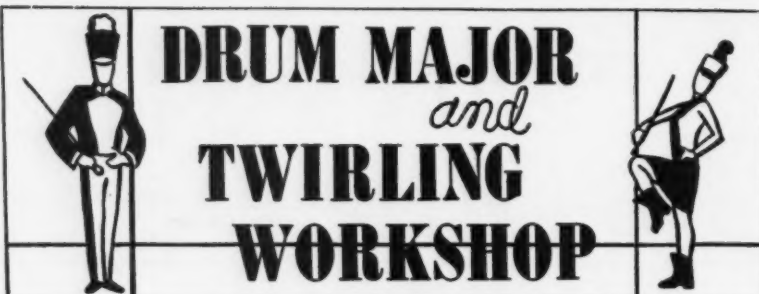
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By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

"Drum Major and Twirling Summer Camps"

At last, summer is here once again in all of its splendor. People in all parts of the world will be availing themselves of the excellent facilities of the world's hundreds of resort establishments, for certainly everyone should vacation at least once a year and preferably more than once if it is feasible. An opportunity to relax, new places to see, meeting people, and traveling are only a few of the rewards which go hand in hand with vacations.

As a student, twirler, or drum major you possibly will want to consider a vacation in conjunction with a twirling or drum major camp. Most camps, as you assuredly are aware of, combine teaching with pleasure and thus provide an ideal atmosphere for both. This compatible combination affords you an opportunity, depending on your choice of camps, to fulfill most or even all of your vacation yearnings. A few minutes or hours spent in investigating a few of the numerous summer camps will be profitable to you since there are several good camps. Unfortunately some are of a low caliber. Also, before you pack your bags, say goodbye, and run for your bus, there are a few relevant points to consider concerning the potential camp of your choice.

One item, that may not head your list of items to be considered, is the distance you are economically able to travel. Most students limit themselves to attending a camp within five hundred miles or less from their home. This distance normally can be traversed in one day and therefore may suit your budget. Some students have traveled as far as two thousand miles but usually their trips have been planned in conjunction with their family's vacation and consequently were not exclusively for the purpose of attending a specific twirling or drum major camp. If a camp has not been planned reasonably close to your home you logically will have to spend a little

Floyd Zarbock is considered one of the most outstanding authorities on Drum Majoring and Baton Twirling in America. He is also noted for his excellent clinics that he presents across the nation during the Summer. He is extremely popular as an adjudicator. All correspondence concerning his monthly clinical column in this magazine, or available clinical or adjudicating dates should be sent direct to: Floyd Zarbock, 4514 Lomitas, #3, Houston 6, Texas. . . . (The Publisher)

more time and money to arrive at the site of the camp. Before traveling to any camp, however, consider carefully a few more of the relevant factors that contribute to a successful camp.

Available teachers! Does the camp of your choice have qualified teachers? It is ridiculous to think of attending a camp which is staffed with average or below average instructors. Most of the better camps list the instructors and their backgrounds in the camp brochures. From these descriptions you will be able to learn part of the history of the different instructors and this will aid you to choose your teachers.

To carry this thought further, it will behoove you to make a sincere effort to befriend the instructors. They will be only too happy to spend extra time talking, working, and laughing with you. This amiable policy advocated here may be different from the normal trend but it will bear gratifying rewards to you and others in the future.

Attendance at class. Whether you are at a large camp or a small one in the East or West, you should attend all the required classes. The camp directors have poured countless man hours of work into providing a good camp for you and they will feel rewarded for their endeavors if you as a student participate wholeheartedly in all of the camp's activities. Actually, if you are sincerely interested in learning, you will want to attend all classes

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Teaching Students To Appreciate Fine Music

by Francis F. Martin

This is the tenth in a series of articles on the role of musicology in music education.

Teaching appreciation of music involves an interplay of music education and musicology. The former is concerned with the methods and techniques; the latter with content or repertory. Two concepts require clarification. One concept is teaching to appreciate. The other is what constitutes fine music.

Appreciation should be an objective or goal in all music instruction. Appreciation is an attitude toward and a feeling for and understanding of music. Appreciation comes about through knowledge. Appreciation can be taught, and it should be taught. Teaching to appreciate need not be any more difficult than teaching music skills. There are techniques to teach appreciation just as there are techniques to teach music skills.

What constitutes fine music? Fine music denotes a qualitative degree rather than quantitative measurement. Fine music has been artistically composed. It represents competent craftsmanship and creative genius.

Fine music has durability, and it does not wear off with repeated hearings. Intelligent listening is necessary to bring about appreciation. There is a large quantity of fine music and a large quantity of poor music. The individual develops his standards of taste to discern what to himself is good and bad music.

There is a felt need for youth to learn to appreciate fine music. Fine music fulfills an esthetic need for beauty. Fine music fulfills a need for an emotional uplift from the doldrums of everyday life. Fine music brings the

individual pleasure and enjoyment. It gives the individual an opportunity to escape into a world of musical fantasy.

However, there are handicaps and obstacles in teaching students to appreciate fine music. These handicaps don't make the road an easy one. These obstacles are a challenge, and they must be met intelligently and reasonably. Much of the music on radio, television, juke box and movies has a depreciative affect on young people's musical tastes and standards. However, these media are not so much the culprits as appears. It is the lack of fine music that will cause deleterious effects on students' tastes. The student has a better perspective if he listens to and performs an abundance of fine music.

What approaches are possible in teaching music appreciation? The teacher may approach the subject haphazardly and in an unplanned manner. This results in similar appreciation; it is haphazard and sketchy. Or the teacher may approach music appreciation in an organized, purposeful and functional manner. This results in purposeful and meaningful appreciation.

When and where should music appreciation be taught? Music appreciation should be taught in every classroom in the elementary schools, and it should be taught in every music class in the secondary schools. Even when possible music appreciation classes should be included in the curriculum.

The pupil's attention should be on the form and beauty of music. Performers should learn to listen as they perform. They should learn to listen for the beautiful in music. The beauty in music need not be removed from

music even during rehearsal.

How is music appreciation taught? For the performer appreciation should be correlated to music instruction, and it should be an outcome of music instruction. The instruction should be aimed to result in appreciation as well as in acquiring a performing skill.

As the class acquires new performing skills, these should be appropriately demonstrated with listening exercises. For instance, a string class has just learned a pizzicato technique. A listening session should follow which features pizzicato in a symphonic or ensemble performance. This serves a dual purpose. It strengthens the class's concept of pizzicato technique and builds appreciation for pizzicato in music.

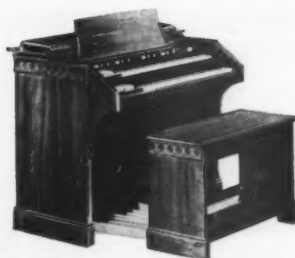
For the general student an organized plan of listening activities should be provided. It is essential that compositions be appropriately introduced and repeated often enough, so the student can become acquainted with them. There are activities which can be

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Cover Photo

Summer is the time that nature forms the most beautiful backdrop for music. When the school bell announces the end of the year's work, thousands of teen-agers will tramp off to hundreds of music camps from Maine to California, from Washington to Florida, and from Texas to Canada. The scene on this month's cover will be repeated countless times in as many beautiful settings. The young violinist seems to be performing for the greatest audience of all, the nature of God.

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The Music Industry And The Music Educator — A Team

By Max Targ,
Targ & Dinner, Inc.,
Chicago, Ill.

Unless the reader of these words has arrived at a mature age, he can have no idea of the improvement that has taken place during the past quarter-century in the relationship between music industry and the music educator.

More than a third of a century ago, when the writer first entered the music trades, the coolness of the two groups was such that he made it his business, on sales calls, to visit both the dealer and the educator in an effort to demonstrate to each the indispensability of the other.

Today, of course, the situation is completely different. Today's music educator realizes that without instruments and supplies there would be no opportunities for musical education. Members of the music trades realize that without educators the manufacture and distribution of instruments and supplies would be as pointless as the presentation of a book to someone who couldn't read.

In brief, today's relationship is that of a working partnership devoted to the progress of music, with a record of achievement beyond the dreams of the educators and industry members of an earlier day.

Writing as a representative of the music trades, I can say that the industry's appreciation of the work of educators is deep and sincere. So is its desire to cooperate in the cause of making musical training an accepted essential of enlightened education.

The first interest of manufacturers is the creation of instruments that merit the approval of the teacher and band director. They are receptive to the suggestions of educators and alert to their needs. They participate in educa-



Max Targ

tors' clinics and conventions, and they are generous with helpful charts, diagrams, manuals and other instructional and organizational materials.

Individually and through their association, musical merchandise wholesalers provide the dealer with constant help in fostering local interest in music.

Their contributions include merchandising counsel, campaign ideas, campaign material ranging from newspaper ad mats and window displays to a complete library of folders, brochures and "comic book" presentations, all designed to "sell" the values of music to children and their parents.

The music dealer performs a particularly important service to school music. In addition to bringing the products of manufacturers to the doorstep of the school, he works closely with school music officials in aptitude tests, instruction, instrument rental plans and other phases of the music program. To appreciate his importance, a music educator need only think of having added to all his other duties the task of maintaining individual contact with the sources of all the hundreds of major and maintenance items carried in stock by the music dealer, and placing individual orders for all his needs.

In addition to individual effort, all segments of the music trade cooperate in the support of an agency which has become the voice of music in America, and one of its prime reasons for the amazing upsurge of musical interest.

I refer, of course, to the American Music Conference. Having assisted in the birth of this organization, and served as one of its trustees, I have a first-hand knowledge of its policies, objectives and operations; and on the

ABOUT THE AUTHOR

Any bluebook of music industry leaders must include the name of Max Targ of Chicago. As one of the founders and an executive of a leading wholesale firm, he has been tireless in working toward improved trade practices and harmonious relationships among all segments of the industry. He served for 2 years as President of the National Association of Musical Merchandise Wholesalers. He helped to create the American Music Conference and served on its Board of Trustees. In World War II he was founder and president of the Music War Council of America, and one of the most active members of the Music Industry Advisory Committee. Among his cherished war mementos is a Certificate of Meritorious Service personally signed by J. C. Krug, chairman of the War Production Board.

basis of that knowledge, I can say that it is impossible to overemphasize the importance of its work to all who have the interests of music at heart.

AMC works ceaselessly to bring home to the public the recreational, cultural and inspirational values of music. It is largely responsible for the scores of articles appearing in big-circulation magazines and occupying space which, if sold at advertising rates, would cost tens of millions of dollars. It "feeds" interesting stories about music to wire press services, publications, radio and TV stations. Its representatives appear constantly on broadcasts and telecasts reaching millions.

AMC's direct work with music educators is equally impressive. It conducts workshops for teachers, supplies literature on the organization and advantages of school music programs, makes available sound slide and movie films which tell the story of school music in a manner that never fails to interest the student and impress his parents. Its consultants are busy throughout the year working with music educators in the promotion of music and the solution of individual problems.

Alert to dangers as well as opportunities, AMC has taken the lead in compiling and releasing facts which demonstrate that the study of music is an aid rather than a deterrent to technical studies—an effective answer to those who would sacrifice cultural school activities in favor of concentration on "scientific" subjects. The AMC program is a multi-phased one directed to the single goal of cooperating with music educators in making America the most musical of nations.

The net result of the individual and

collective efforts of the music trades and of the industry-supported American Music conference, is to stimulate the desire to create music. But all members of the industry realize that the desire can be converted into a reality only through the continued fine work of music educators.

Yes, it's a working partnership that the industry and the educator have established. A partnership that is working wonders in establishing music as a salutary influence on national life. A partnership which on the basis of progress already achieved looks forward confidently to the day when musical education will be universally recognized as an essential ingredient of character development, with recreational and cultural values that extend through life.

The End

ACCORDION BRIEFS

By Lari Holzhauser
Executive Secretary
Accordions Teachers' Guild, Inc.
R4, Box 306, Traverse City
Michigan

Alfred Mayer, well known accordionist, arranger and composer, recently completed an arrangement for the Edward B. Marks Publishing Company entitled "Nightfall," which was composed by Louisiana's well known band director, Mr. John J. Morrissey. The composition is scored as an accordion solo, accordion solo with band, accordion solo with three other accordion parts, accordion solo with three other accordion parts plus complete band, and accordion solo with piano accompaniment. We hope band directors will give this number a tryout.

Many large spring festivals for accordion were held during April, May and June. One was held in Houston, Texas on April 20th—the southwestern festival was held in Oklahoma City with Danny Desiderio as guest artist. Washington and Oregon festivals are also annual events.

The Accordion Teachers' Guild will hold playoffs of contestants for the Coupe Mondiale (world's champion contests) at the Palmer House in Chicago the morning of July 22nd. The World's Contest will be held this year in Belgium in September.

The American Accordionists Association held their Olympics Contest in New York City on May 17th and 18th and their contestant was chosen at that time.

The accordion teachers of Florida

recently organized for the purpose of promoting accordion activities and adopted the name, Florida Accordion Teachers' Association (FATA). The organizing group consisted of some twenty teachers from Jacksonville, Orlando, Winter Haven, Lakeland, Tampa and St. Petersburg. Many fine plans were made and many more teachers plan to join the group. Temporary Chairman is William Spicer of Orlando. Secretary is Irene Barnes Adams, also of Orlando.

During a visit to Miami Beach, the writer of this column spent an evening with the famous composer, Mana-Zucca. Mana-Zucca, known as the world's most famous woman composer, has over 1100 published compositions to her credit, ranging from simple piano and vocal teaching pieces to concertos and sonatas. She was much intrigued by the accordion and sees a fine future for composers in this field.

Accordion artist, Anthony Gallarini recently completed a concert and master class tour of the northwestern States and Canada.

A guest appearance on the Lawrence Welk TV show in April was made by Donald Lipovac, of the Vacca School in Kansas City, Missouri. Mr. Lipovac won first place in the virtuoso class at the American Accordionists' Association contest in Chicago in 1957.

Charles Magnante, well known accordion artist of radio and TV, has been making many appearances throughout the country, giving concerts and workshops.

The High-Fives—four instructors plus a bass accordionist of the Walter Haynes Accordion School in Louisville, Kentucky, presented a program for the "Arts Club of Louisville." This discriminating club was much pleased with the program and a return engagement of the High-Fives is being planned.

Shadle Park High School, Spokane, Oregon, recently sponsored a concert by their newly formed band. Guest artist was the ever popular accordionist of the Lawrence Welk TV shows, Myron Floren. He delighted the audience with solo numbers and also played with the band. Standing room was at a premium and the event was a great financial success.

Students of the Walter Haynes School, Louisville, Kentucky, cancelled their band rehearsal and attended enmasse the performance of Tony Lavelli, known as the ambassador of the accordion, at New Albany, Ind. where he played for the Optimist Club. They reported it a very entertaining show.

"Home Town Musings"

By Dan Albrecht

Editor's Note: . . . Dan Albrecht is the Managing Editor of the JOLIET HERALD NEWS, the daily newspaper of Joliet, Illinois. Mr. Albrecht has always been a great fan of the public and parochial school bands within the area covered by his newspaper. We sincerely believe that the local newspaper gives more publicity to musical groups within one year than any known tabloid in America. . . . F. L. Mc.

* * *

One of the plus-values of music education in the public schools is that it helps, very greatly, to develop discipline. And this kind of discipline is the best kind of all, because the student understands and instinctively accepts it.

It is obvious to everyone in a band or orchestra that unless the individuals obey their leader, and all play the same notes at the same time, the result will be horrendous cacophony. The students understand that if they do not rehearse intensively and carefully, they cannot play together well. They understand that unless they are prompt for rehearsals, valuable time is lost by all. They understand that unless they keep their instruments in good condition, their music in order and their uniforms and equipment neat, the organization will suffer.

Music education teaches the value of precision, also, and some science educators think that music training is helpful to young future scientists, for this reason. Everyone even faintly familiar with the demands of good musical performance realizes that an offkey instrument or a flatted note can produce only dis-harmony.

Some persons criticize music education because they say the students, for the most part, do not plan to pursue musical careers and they will not have much "use" for their musical training, once out of school. Actually many students employ their musical knowledge in recreation or as an avocation, whereas they may never work an algebra problem, or look inside a work of classical literature or employ, in any practical way, their knowledge of history. Music contributes to the development of the "whole person," an increasingly well understood goal in our complex modern life.

It may astonish you to know that Americans, as of now, are probably more generally and genuinely interested in all types of music than any other people in the world. Of the estimated 2,000 symphony orchestras in existence today, 1,055 are in the United States.

There are an estimated 35 million Americans actively interested in one form of concert music or another, and Americans last year spent more money on concert records than they paid for admission to all baseball games.

But to return to the relation between music and discipline, I have been looking at a letter sent to Southwest Suburban conference music directors and music students including those at Lincoln-Way High School by William O. Fisher, superintendent of Carl Sandburg High School. Supt. Fisher said:

"Teen-age boys and girls are under constant criticism because of the conduct of a very small minority. Far too little emphasis is placed on the activities of the vast majority, who represent one of the finest generations of teenagers in our history.

"The Southwest Suburban conference, and your school, can be justifiably proud of your magnificent attitude, appearance and conduct during the conference music festival. Your serious objective to make this the best music festival of all was evident in your preparation, your willingness to work, your co-operative spirit, your conduct in following the rules under which the festival operated and your care of the facilities at Carl Sandburg High School.

"The net result of your splendid co-operation was the finest group performance that the massed bands and choral groups of this conference have ever presented. The audience, the directors and your leaders were very highly complimentary of the quality of your work.

"Of all the school affairs I have managed, you represented the easiest, the smoothest and the finest group of boys and girls with which it has been my pleasure to work. I wish it were possible for me to extend my congratulations to each of you personally. However, since this is impossible, please accept this letter as a hearty commendation of a job well done.

"If you attack your future problems with the same vigor and enthusiasm, I am confident that you will grow into American citizens who will strengthen the democracy we love so much."

We in the newspaper business, when duty compels us to print news of teen-age errors, take no pleasure in that fact. But it is worth noting, as Supt. Fisher does, that for every youngster who gets in some sort of difficulty, there are hundreds who are well-behaved, polite and cooperative.

The End

This Summer it will be—

Music Under The Big Top

By Pat Crummy

Each summer, some 900 youthful musicians from throughout Illinois pack their oboes, clarinets, violins and snare drums and head for the campus at the University of Illinois. There, for two weeks, they receive intensive training in musicianship at the Illinois Summer Youth Music Camp.

The sprawling canvas tent swaying lazily in the summer breeze is a familiar sight to the Urbana citizen driving down tree-lined Lincoln Avenue. A pedestrian passing by the Big Top can catch the assorted wails of a lone oboe or bassoon, the tentative strain of a violin, or the powerful impact of the full orchestra and chorus.

When Paul Painter joined the university music faculty in 1947 he brought with him an idea for a summer youth music camp, based on his past experience with Chatauqua. Painter pictured the university campus as an ideal spot for a summer camp that would combine intensive musical training with the appeal of an outdoor summer camp.

For nine years the Illinois music camp has been serving as a type of laboratory or proving ground where music educators from all over the state can observe the effectiveness of various teaching methods. The camp uses two basic principles of instruction: the group method, and the conservatory, or individual method.

Originally the music camp based its training strictly on the group method of instruction. By using this principle, one teacher can reach 20 or more students simultaneously. The idea in the minds of the music educators who formulated this principle was to offer the benefits of a musical background to a greater number of students in the

school systems. But from this one idea many other advantages of group instrumental training evolved.

The music faculty of the summer music camp applied the theory of group instruction to the junior and senior division of the band and orchestra, and to the senior choral group. These divisions studied solely under the group plan. No private lessons were given to any of these students.

In the introduction to the third act of Lohengrin, the flutes have some difficult passages of tonguing and breathing. So when the flute student goes to his sectional rehearsal he learns to work out a staggered breathing pattern with the rest of his section. When the instructor corrects individual playing the student learns to apply the same lesson to his own playing. He also becomes aware of his progress as compared to the other students in his section. Besides improving his own playing the student learns how he can best contribute to improving the combined effect of his section.

Two years ago the faculty of the music camp introduced the conservatory, or individual method of instruction. This method differs considerably from the group approach in both principle and scope of its program.

Primarily the conservatory program aims at the outstanding, gifted musician. Consequently these students require more individual and intensive guidance than the students of the group plan. So far the conservatory camp includes only the solo instruments of piano, harp, and violin. Only students of high school age are eligible for these divisions. The capacity of these divisions is also sharply limited.

The student who studies under the conservatory method follows a program quite different from that of the students of the group divisions. In contrast to an instrumental student in the band or orchestra, a piano student, for example, receives two private lessons a week and practices four hours a day. Thus the conservatory program is generally more intense than the corresponding group program and is designed for the student with decided abilities.

All the divisions of both groups climax their two-week sessions with a formal concert given under the Big Top. Each concert is recorded and later broadcast to the entire state through radio station WILL and a group of cooperating stations. Professional recordings are often made of the concerts.

The students attending the Illinois Summer Youth Music Camp are superior musicians. They are comparable in proficiency to an all-state group. Members are selected from individual applications on a state-wide basis. In judging the student's application the committee considers his citizenship, musical advancement and prospective worth to his school. Students make application through their local school, church or musical director. An acceptance to the camp is a state-wide honor for the student. Since all the divisions of the music camp have a definite quota the committee urges students to get their application blanks in early before all the vacancies are filled.

While attending the music camp the students live and eat in a modern university residence hall. This gives the

(Turn to page 25)

Piano Classes in the Schools

By Richard Edmunds

At the suggestion of Mr. Frank L. Reed, Executive Vice-President of National Piano Manufacturers Association, U.S.A., I have written the following article on Piano Classes as conducted in Canada.

In the first place, with only two exceptions, Piano Classes conducted in Canada are operated by private teachers, using the schools under authority of the local School Board. Each of these teachers must attend a special Teacher Training Course, and be properly certificated before he or she is permitted to enter into Class Instruction.

The project in Canada is under the direction of the Canadian Bureau for the Advancement of Music, and has been for over thirty-five years. During that time, it has experienced many ups and downs but now seems to be definitely on the upgrade. The biggest difficulty, one which too often prevents opening up a school area, is the lack of trained teachers. The problem of interesting present private teachers, or new graduates, in becoming class teachers is not insuperable but nevertheless difficult. Advertising is costly and not too productive of results, so most of it must be done by word of mouth and personal contact.

There is no need to tell your readers of the value of Class Piano, but it could well be worth while to set out some organizational details:

1. *The School Boards must be sympathetic. Sometimes it is necessary to obtain help to sell the idea and we find the Home and School, or Parent-Teacher Associations very co-operative in this matter.*

2. *A room with a piano, tables and chairs, or desks, with a blackboard is required.*

3. *Two classes should be held each week of half-hour duration. Times for classes vary in different schools. Usually they are held between 4:00 and 5:00 p.m., but sometimes at noon, and in one area, good success has been found between 8:00 and 9:00 in the morning.*

4. *A maximum of eight pupils make a class.*

5. *No children should be accepted below Grade II.*

Teacher Training Courses are divided into two parts. Part I is a Correspondence Lecture Course of twelve lectures, covering organization, Public and School relations, discipline, psychology, first approaches, demonstrations, etc. Part II is one week of Practical Teaching with Classes of Children to be actually taught. The maximum number of teachers for any one course is set at 25, and with this or a less number, every student-teacher has the opportunity to teach four or five times. At the end of Part II, subject to the report of the Supervisor in charge, certificates are issued which qualify the individuals to teach Class Piano in any area in Canada.

In recent years two innovations have been introduced; the teacher in charge of a Piano Class must make a written report to parents at the end of a ten week term. This is a *MUST*. And every teacher is visited by a Supervisor twice in the teaching year. At that time she completes a report on the class operation, one copy to go to the teacher, one to the Bureau, and one to the School Board.

It is my thought these Teacher Training Courses might be of value to prospective teachers in the United States. Courses are held every year in Montreal, P.Q.; Toronto, Ontario; Winnipeg, Manitoba; and Calgary, Alberta. Also a course is held somewhere in the Maritime Provinces, either in New Brunswick or Nova Scotia. We believe persons attending the Courses would be much better equipped to teach classes in the schools of the various States, and with such a variety of centres to choose from, we should be able to service quite a number of States, both east and west.

It is interesting to note there are in excess of seven thousand pupils in class work, now, and the examination record of Piano Class students is Honours or First Class Honours. We are proud of this record.

My predecessor, Captain J. S. Atkinson, was the prime mover in establishing Piano Classes in our schools in Canada, and did a tremendous job. Owing to the depression of the "thirties," followed by the war, class work suffered a set back. When I took over in 1953 there were only about five thousand pupils enrolled, but today there are over seven thousand. The only block to much greater numbers is adequately and specially trained teachers. This past year, 1957, we graduated over sixty, and are hoping for as many or more next year. The more teachers, the more schools used, and the greater opportunity for children to learn music under the best circumstances.

It was born in on our thinking, that to ensure continuity and top quality of teaching, supervision was required. That is why the system of Inspection was "stolen" from the educational system, and has met with such success.

To meet the cost of Supervision, because supervisors must be paid, every class teacher agrees to pay into the Bureau the sum of ninety cents per pupil registered in September of each year. It used to be \$1.00 but it was found there was about a 10% drop-off during the teaching year, so this rebate was also reduced 10%. Frankly our idea is to be of service to your teachers. Our experience goes back over a continuous thirty-five years, and if any of your teachers, or prospective teachers, see fit to avail themselves of these courses, we shall be most happy.

For their information we have the following materials available:

1. *Teachers Course pamphlet and registration form.*

2. *Pupils registration form.*

3. *Pupils report form.*

4. *Supervisor's report form.*

Editor's Note: For Mr. Edmunds address, see the table of contents in the masthead.

The End

Teaching Students To Appreciate Fine Music

(Continued from page 18)

devised to use in listening sessions.

For instance, listening can be correlated with an art activity by having pupils draw as they listen. Listening can be correlated with drama by having pupils pantomime scenes. Listening can be tied in with rhythmic exercises. Listening can result in ballet movements being created to the music. Listening can be correlated with a creative writing exercise. There are so many activities that can be correlated with listening.

Objective evaluation of the music should also follow. Analytic techniques should be applied to the music. These are discussions or assignments based on melody, harmony, rhythm, form, color, dynamics and special effects.

What music should be included in listening activities? A successful manner of selection is through an historical approach. Music examples for listening are selected from the periods of music history. The prominent periods are the Renaissance, Baroque, Classic, Romantic and Contemporary.

Only the finest representative literature should be played to the class. A wide variety of examples from symphonic, vocal, choral, operatic, chamber and solo literature should be selected. One of the most reliable indices for selection of fine music is the composer.

Below is a list of first rate composers. This list is not intended to be complete or exhaustive, but rather representative of each historical period.

Renaissance

Josquin Des Pres (1445-1521)
Jacob Arcadelt (1506-57)
Giovanni Palestrina (1526-94)
Orlando Lasso (1532-94)
William Byrd (1543-1623)
Tommaso Vittoria (1540-1611)
Giovanni Gabrieli (1557-1612)
John Wilbye (1574-1638)
Thomas Weelkes (1578-1623)

Baroque

Claudio Monteverdi (1567-1643)
Girolamo Frescobaldi (1583-1643)
Heinrich Schutz (1585-1672)
Giacomo Carissimi (1604-74)
Jean Lully (1633-87)
Henry Purcell (1658-95)
Francois Couperin (1668-1733)
Domenico Scarlatti (1685-1757)
George Handel (1685-1759)
Johann S. Bach (1685-1750)
Antonio Vivaldi (1673-1743)

Classic

Giovanni Pergolesi (1710-36)
Christoph Gluck (1714-87)
Joseph Haydn (1732-1809)
Andre Gretry (1741-1813)
Wolfgang Mozart (1756-91)
Luigi Cherubini (1760-1842)
Ludwig Beethoven (1770-1827)

Romantic

Carl Weber (1786-1826)
Giovanni Rossini (1792-1868)
Franz Schubert (1797-1828)
Hector Berlioz (1803-69)
Felix Mendelssohn (1809-47)
Robert Schumann (1810-56)
Frederick Chopin (1810-49)
Franz Liszt (1811-86)
Richard Wagner (1813-83)
Giuseppe Verdi (1813-1901)
Max Reger (1822-1916)
Anton Bruckner (1824-96)
Johannes Brahms (1833-97)
Camille Saint-Saens (1835-1921)
Modeste Mussorgsky (1835-81)
George Bizet (1838-75)
Peter Tchaikowsky (1840-93)
Edward Grieg (1843-1907)
Gabriel Faure (1845-1924)
Gustav Mahler (1860-1911)

Contemporary

Claude Debussy (1862-1918)
Richard Strauss (1864-1949)
Eric Satie (1866-1925)
Ralph Vaughan-Williams (b. 1872)
Gustav Holst (1874-1934)
Arnold Schoenberg (1874-1951)
Maurice Ravel (1875-1937)
Manuel De Falla (1876-1946)
Ernst Bloch (b. 1880)
Heitor Villa-Lobos (b. 1881)
Igor Stravinsky (b. 1882)
Bela Bartok (1881-1945)
Serge Prokofieff (1891-1953)
Darius Milhaud (b. 1892)
Paul Hindemith (b. 1895)
Howard Hanson (b. 1896)
Henry Cowell (b. 1897)
Erich Korngold (1897-1957)
Randall Thompson (b. 1899)
Francis Poulenc (b. 1899)
William Walton (b. 1902)

The End

Free New Besson Tone Dial

(Continued from page 6)

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To obtain a Besson Tone Dial music directors and instrumental teachers are requested to send name, title and name of school and address to C. Bruno & Son, Inc., 406 W. 34th St., New York 1, N.Y., or 1100 Broadway, San Antonio 6, Texas. Extra copies and student copies can also be ordered from the above or directly from any authorized Besson dealer.

Music Under The Big Top

(Continued from page 23)

student all the advantages of an experience with group living. Here they can also enjoy the facilities of a modern dormitory and a directed social and recreational program.

The only expense to a member of the music camp is for room and board. There is no charge for tuition, fees or instruction. This is largely due to the fact that the music camp is the combined project of the University of Illinois Summer Session, the Division of University Extension, and the School of Music.

To help worthy students who cannot afford the expense of room and board, many communities sponsor scholarships to reward outstanding students for their achievements. This year 72 clubs and organizations contributed part or all of the expense of sending youthful musicians to the music camp.

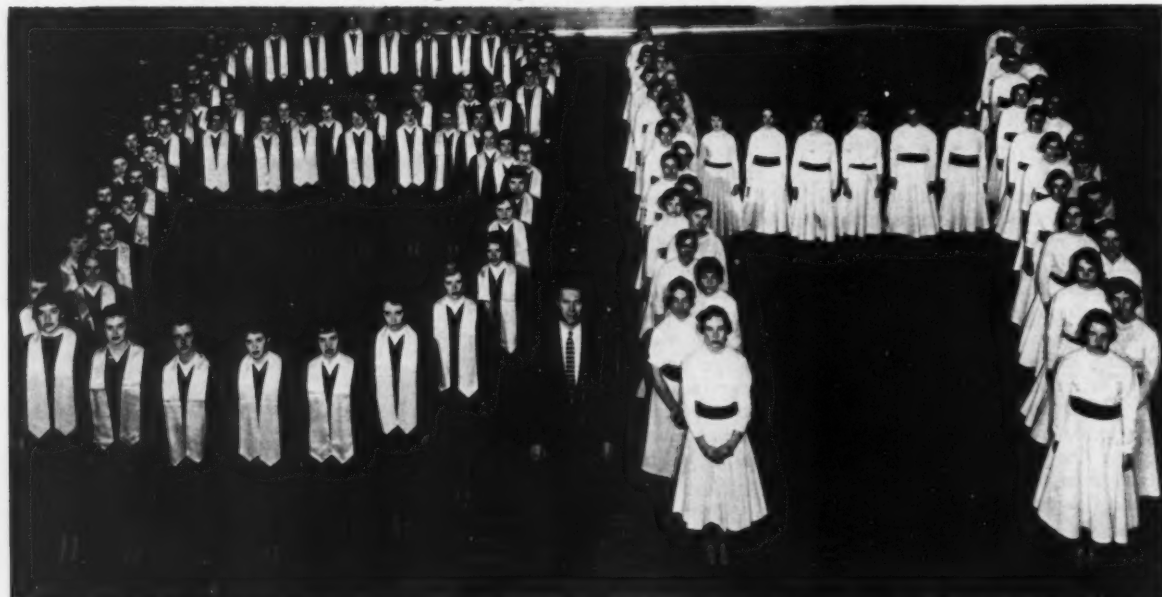
Judging from the deluge of student applications, the enthusiasm of concert audiences, and the wide cooperation of music educators, the Illinois Summer Youth Music Camp seems to be fulfilling its purpose successfully. In addition to musical growth, the personal growth of the students is a prime objective of the camp. By offering the students the best in musical training, educational growth, and a group living experience, the Illinois music camp helps to make the student not only a better musician, but also a better citizen.

The End

THE CHORAL SPOTLIGHT

... is on

... The Bloomfield Hills, Michigan High School Mixed Chorus and Girl's Glee Club ...



The Bloomfield Hills High School Mixed Chorus and Girls Glee Club, Bloomfield Hills, Michigan, Mr. Clarence A. Luchtman, Director.

The Choir and the School

*"Nestled here in Bloomfield Hills
In a valley low . . ."*

If you didn't know the rest of the poem, these words might well sound like the opening pitch for a wide awake chamber of commerce. Actually, it's the beginning of The Bloomfield Hills High School "alma mater," and the students of this high school can sing it with a vengeance. These words typify the school setting—a campus of thirty acres, about 25 miles northwest of Detroit in the midst of rolling hills and beautiful estates.

In Bloomfield Hills High School, more than 200 students are enrolled in various music classes meeting daily. The two choral organizations that have made their mark throughout the state include the Mixed Choir and the Girls' Glee Club. For the past several years, each group has been awarded a First Division Superior rating at the Michigan District Choral Festivals. For the second consecutive year, they have made guest appearances at the Michigan Education Association Convention in Detroit; they have appeared at the

Bach Festival, University of Michigan, and last January 10th, they performed a special concert in conjunction with the Thirteenth Annual Midwestern Conference on School Vocal and Instrumental Music. They are in constant demand for performance in the community and sing at more than 25 civic functions each year.

Perhaps the greatest vitality of this choral organization is reflected in the unique summer program now in its third year. During the summer, a three week Summer Choral Clinic is sponsored by the Bloomfield Hills High School, and it is growing into one of the states' outstanding opportunities for the talented youth of Bloomfield Hills and neighboring communities. Top flight conductors are engaged, and in addition to the usual choral training, individual performances are also stressed.

"Our Choir is ready to 'GO' when September comes, all because of the extra push and enthusiasm created by The Summer Choral Clinic," says director Clarence A. Luchtman. "It's a wonderful opportunity for our youngsters to get extra attention and training."

The Director

The person most responsible for this dynamic choral program is a pleasant, energetic, hard-driver named Clarence



Clarence A. Luchtman

A. Luchtman. A Michigander all the way, he went to high school in Mt. Clemens, received his B.S. degree from Eastern Michigan College, and has been enrolled in the University of Michigan Graduate School.

An experienced band and orchestra conductor, he studied violin and clarinet with members of the Detroit Symphony, and for eleven years was organist and choir director of a large Lutheran Church in Detroit.

He has been choral director at Bloomfield Hills for the past seven years and during that time has built an organization note-worthy for its "feeder" groups. Mr. Luchtman reports on this aspect of his program:

"Besides the conventional Veterans Day, Christmas and Easter concerts, assemblies and dozens of civic performances, we present a musical sequence of our own system which we call "The Choral Hour." This is an effort to bring before our student body and the public the top elementary choirs, outstanding junior high school choral groups, and finally the Senior High Choir and Girl's Glee Club. When presented, the program gives the incoming students and also the public an idea of what we are accomplishing and what we expect of our singers."

"Reading music is stressed from the elementary through Senior high school," says Mr. Luchtman. "The Senior Choir memorizes 60 to 85 selections each year and they sight-read double that amount. One of our popu-

lar small ensembles, a group of nine girls which we call "The Jills from the Hills" are in demand so much that they must be booked four to six months in advance of their performances."

"I like to meet my choirs at night in addition to the regular 55 minute daily rehearsals, consequently, we practice from 7 to 9 P.M. every Monday night. With almost seven full hours of rehearsal each week, a high school group can be brought to practically a professional level."

Besides being the driving force behind the Summer Choral Clinic for high school students, Mr. Luchtman has been a consultant in establishing a scholarship award for a graduating senior that gives a summer in Europe for musical study. This award is known as "The Robert C. J. Traub Memorial Scholarship Travel Fund."



"The Jills from the Hills," Bloomfield Hills High School, Bloomfield Hills, Michigan.

THE SCHOOL MUSICIAN congratulates Mr. Luchtman for the splendid leadership he has given his school and community in achieving such a superior choral program. THE SCHOOL MUSICIAN also salutes the young boys and girls who have made music one of the most important activities in Bloomfield Hills High School. Both Mr. Luchtman and the fine singers have demonstrated that singing together has the power to create fine musicians, good citizens, and a respect and reverence for the vocal art.

Repertoire

Selection	Composer	Publisher	Octavo No.
Miserere Mei	Lotti	Boosey, Hawkes	1938
Hospodi Pomilui	Lvovsky	J. Fischer	5999
Rain and the River	Fox	Birchard & Co.	201
Halleluyah, Amen	Handel	B. T. Wood Music Co.	1088
Tradi Nuka	Wihtol	Kama Co.	122
Ave Maris Stella	Grieg	Birchard & Co.	880
Prelude Thought to Christmas	Booth	Boston Music Co.	2276
Ya Viene la Vieja	Spanish Dance Carol	G. Schirmer	10200
Behold That Star	Talley	Shawnee Press	
Thous Must Leave Thy Lowly Dwelling	Berlioz	H. W. Gray Co., Inc.	1898
Long Years Ago	Garabrandt	Broadcast Music	180
Elijah Rock	Hairston	Bourne, Inc.	51017
He Watching Over Israel	Mendelssohn	Belwin, Inc.	766
Praise to the Lord	Shaw	G. Schirmer	10098
Waters Ripple and Flow	Taylor	Fischer	5676
Hard by a Fountain	Waelrant	H. W. Gray Co.	543
Evening	Rhea	Choral Art Pub.	s122
Eternal Father	Dykes	Scholin Choral Pub.	1301
Nightfall in Skye	Roberten	J. Curwen	8099

Keyboard Experience News

By Marion S. Egbert
American Music Conference
332 So. Michigan Ave.
Chicago 4, Illinois

The moon consciousness of the world has centered a great deal of cursory evaluation of the curricula offered in our schools. This has been a very healthy thing, and we can look with pride upon the results of music in education. It has not only been a subject worthy in its own merits, but it has proven to contribute as an integrative force in other subjects as well.

The schools that have experimented and established keyboard experience as another approach to the teaching

of classroom music have declared that it contributes in many positive ways toward the objectives that have been established for classroom music. Classroom teachers and music educators tell me:

1. Along with the plastic flutes and bells, keyboard experience has helped overcome off-pitch singing on the part of many students.

2. Along with the bells, the piano keyboard has clarified the reason for key signatures and the understanding of scale structure.

3. Along with the bells, a visual approach to the understanding of intervals has contributed toward basic training in note reading and part singing.

4. Along with the autoharp, a feeling for harmonization has greatly aided the part-singing program.

5. Building chords from the paper

and "live" keyboard has helped the students to be more alert to harmony. This has influenced the students' attentiveness to music listening, for they have a greater intelligence in what they are listening for.

6. The playing of melodies and chords on the piano keyboard has contributed further to better finger coordination.

7. The use of the keyboard is another means of thinking on the part of the students; e.g., transposition, applying keyboard knowledge to the intellectual use of the autoharp, structure of chords and scales, etc., etc.

The more fundamental knowledge children derive from their music activities, the more positive a function music has in the educational program. The keyboard is proving itself to be an invaluable tool in this respect. One music supervisor said to me on my last trip, "I don't know how I have gotten along all these years without making reference to the piano keyboard in my teaching of music in the classroom. It has made my teaching so much more effective, and the children have enjoyed learning from it so much!"

This being the last issue of THE SCHOOL MUSICIAN for this school year, may I wish you a most pleasant summer.

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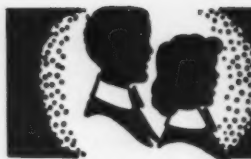
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The Choral Folio . . .

By Walter A. Rodby

New Issues — Women's Voices

Even though the school is too small for a mixed chorus, it usually will have a girl's glee club or ensemble. Surveys have shown that some sort of girls singing group is the most common vocal organization in America; there are more of them than any other type.

Therefore, it seems fitting that we should close the year with a listing of a few new ear-catching women's choruses that have come off the publishers' presses this season.

You will find a variety of girl's chorus music listed. Rather than deal in depth with one particular octavo, whenever possible we will report each number with a minimum of comment. All of these numbers are good, and some are really great. They could well provide your girls' chorus with enough material for a wonderful winter concert.

By the way, a post card to most of these publishers mentioning this column will get you a free copy.

1. PRAISE YE THE LORD, *motet for women's chorus (SSA) and organ (or piano) by Felix Mendelssohn—Bartboldy. Opus 39, No. 2. Edited by Harold Aks. Published by Edward B. Marks Music Corp., 136 West 52nd St., New York 19, N.Y. Octavo #81 at 30¢.*

In 1830 Mendelssohn wrote three motets "For the Voices of the Nuns at Trinity-of-the-Mountain," a convent in northern Italy. This lovely and interesting work "Laudate Pueri" is the second of the three motets.

Technically not difficult, loaded with melody, it ought to make a first class concert number.

2. BIRD TALK, *SSA with piano accompaniment, by Ernst Bacon. Octavo #5167 published by Sammy-Birchard Publishing Co., Evanston, Ill. 25¢.*

The melody of this charming number is cute and chirpy as a bird whistle. The accompaniment weaves an interesting obligato around the girls' voices sounding almost like double bird talk. Clever, quick (1 minute 25 seconds) and crafty. Medium difficulty.

3. MADRIGAL FOR SPRING, *SSA with piano accompaniment, by Joseph Roff. Octavo #5183, published by Boosey and Hawkes, P.O. Box 418, Lynbrook, N.Y. 25¢.*

Walter Rodby is considered to be one of the nation's most outstanding authorities on Choral music in both the field of Church and school. His services are in demand as guest conductor, clinician, adjudicator, and consultant. All correspondence concerning his monthly clinical column and guest appearance dates should be sent direct to: Walter Rodby, 819 Buell Ave., Joliet, Illinois. . . . (The Publisher)

It's the magic melody of Joseph Roff again, this time set to a rather unique poem by Canadian poet Duncan C. Scott. There is a lovely soprano solo, and the rhythmic impact of the "Ring, dilly, dilly, sing, dilly, dilly" is a mighty slick bit of writing. A blue ribbon number by a blue ribbon composer.

4. LYRICS FROM THE SPANISH, *SSA A Cappella, four songs for women's voices by Joseph Goodman. Published by Mercury Music Corporation, 47 West 63rd Street, New York 23, N.Y. Octavo # MC 299 at 35¢. English translation by Robert J. Dierlam.*

1. El Pavo Roal (Mistral)
2. Tamborilero (Blanco)
3. El Silencio (Lorca)
4. Romance de La Luna, Luna (Lorca)

Strictly for the fans of contemporary writing, this music is difficult and yet quite singable. You'll need to look this over very well, but you will find passages of exquisite beauty, and it's all contemporary with a capital "K." The translations are good.

5. DAUGHTER WILL YOU MARRY? *SSA with piano accompaniment, Pennsylvania-German folk song arranged by Paul M. Stouffer. Octavo # CM 6987, published by Carl Fischer, 56 Cooper Square, New York 3, N.Y. at 20¢.*

Here is a mighty cute encore for that ensemble or even the entire chorus. It's just another version of the many daughter-get-married folk songs you'll find in every era and area. This one clips along with a sort of German band, up-pah-pah feeling. Of course the daughter won't marry the farmer, teacher or carpenter. Naturally, she takes the . . . Well, get a copy and see for yourself.

6. DIVINATION BY ONIONS, *SSA A Cappella, by Robert Keys Clark.*

Octavo # 3073, published by Elkan-Vogel Co., Inc., 1716 Sansom St., Philadelphia 3, Pa. 25¢.

Once upon a time it was the custom for girls of marriagable age to put the names of the boys "they do fancy most and think upon," in, of all things, onions! One name per onion. When this was finished, the girls put the onions near the warm chimney, and "the first doeth sprout doth surely bear the name of their good man."

This nutty verse makes a fine program breaker. The harmony is off-beat enough to tickle the tastes of old and young, and the melody creaks with the age of the poetry. Mighty interesting.

7. PETER PAN CHORAL PARAPHRASE, SSA with piano accompaniment, arranged by Walter Ehret, published by Edwin H. Morris and Co., Inc., 31 West 54th St., New York 19, N.Y. Octavo #7361 at 40¢.

The fabulously successful Broadway production of PETER PAN that practically became the personal TV property of Mary Martin is now available in a medley for women's voices. Five of the best known songs are there.

1. I Won't Grow Up
2. I've Gotta Grow
3. I'm Flying
4. Never, Never Land
5. Distant Melody

TENDER SHEPHERD, another song from the popular musical is also available but you must purchase this in a separate octavo (#7362) and insert it somewhere into the paraphrase.

Walter Ehret has done a nice arranging job, writing an especially easy piano part. Each song flows naturally and easily into the other, and with a little ingenuity, a smart director can add some dialog to introduce each number and make a perfectly charming 20 minute program out of this one octavo.

8. PARTNER SONGS — Songbook — selected and arranged by Fredrick Beckman, published by Ginn and Company, 72 Fifth Avenue, New York 11, N.Y. \$1.20 per book.

One of the most unique song books to come along in many a year, this book has a real gimmick—a whole book full of familiar songs paired up with another familiar song to form a sort of a musical pat-your-hand-rub-your tummy game.

We all remember "Way Down Upon the Swanee River" and "Humoresque," or "Five Foot Two, Eyes of Blue" and "Please Don't Talk About Me When I'm Gone," or "Solomen Levi" and just about anything else. It's not a new idea to put two songs together, each one making a counterpoint for the other, but Mr. Beckman has come up

with a whole bookful, and not a single one that you might have known before this time. Sixteen tunes are paired up with sixteen others, plus a twenty-five page barn-burner that pits everything but the kitchen sink against "Carnival of Venice."

A few of the pairings include: Cielito Linda and My Bonnie; Home on the Range and My Home's In Montana; Chumbara and Hark! the Vesper Hymn Is Stealing; Ta-Ra-Ra Boom-De-Ay and Long, Long Ago; Santa Lucia and Juanita; and lots more.

The possibilities for a songbook of this type is limitless. Perfect fun with your choruses, excellent for assembly sings, wonderful for community singing, splendid for camp singing, a natural for any type of recreational singing for any age group.

* * *

You will be interested to know that SSA arrangements of the choral selections from MY FAIR LADY and SOUTH PACIFIC are now available. The mixed chorus arrangements have been on the market for some time, but only recently the publishers have made the women's vocal score available. Here are the specifics:

MY FAIR LADY (Choral selections) SSA, Octavo #3257 published by Chappell and Co., Inc., at 50¢ (no free samples)

1. On the Street Where You Live
 2. With A Little Bit of Luck
 3. I've Grown Accustomed to Her Face
 4. I Could Have Danced All Night
- SOUTH PACIFIC (Choral selections). SSA, Octavo #161, published by Williamson Music, Inc., at 50¢. (no free samples)
1. Bali Ha'i
 2. A Wonderful Guy
 3. Younger Than Springtime
 4. There's Nothin' Like A Dame
 5. Some Enchanted Evening

Gretsch Adds To Line

(Continued from page 8)

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"A loaf of bread, a jug, and ibow" won't make you very solemn, But the guy who wrote those famous words be never had a column.

Vacation's here! Now I can "loaf" and read old Omar Khayyam, Believe me when I say there's no one happier than I am!

* * *

Happy Vacation!

W.R.

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The Band Stand...



By Arthur L. Williams, A.B.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

There Is Food For Thought In This Address

We reprint herewith the address given by Dr. Emory Lindquist, Dean of Faculties, Wichita University, at the First General Session of the Southwestern Division of the College Band Directors National Association, in Wichita, Kansas, on Friday, December 13, 1957.

"It is a pleasure for us at the University of Wichita to share with you in the fine fellowship of this meeting. We are joined with you in a community of interest based upon our mutual dedication to the fine tradition of the humanities.

"The role of the humanities is especially important in an era which threatens to place abiding values in wrong focus. The 'exploitation of the partial view' can be damaging to the values that constitute the most meaningful legacy of man. The present agitated emphasis upon science, technology, and mathematics must not divert us from the pursuit of excellence as it is found in music, art, literature, philosophy, and religion. We do not discount the potentially constructive

role of science, but we hasten to affirm that there will be devastating consequences for the family of man if we fail to develop man's values and understanding of what life is for and what it can become. Man must not become overwhelmed by the spectacular and the dramatic so that he fails to appreciate fully the resources and qualities that make him the crown of creations.

"The verdict of history declares convincingly that the immediate response to a situation may not be the right one finally. In 1809, Napoleon Bonaparte was dominating continental Europe as his powerful armies won victory after victory. A contemporary observer might have declared that the future belonged to Napoleon. But other possibilities were a part of the pattern of life and destiny in 1809. In that year, as has been pointed out by Harry Emerson Fosdick, Mendelssohn, the musician, Tennyson, the poet, Gladstone, the statesman, Lincoln, the humanitarian, and Cyrus McCormick, the inventor of the reaper, were born. The future did not belong to Napoleon because in a few years he was defeated and disavowed, an exile on St. Helena, and as one biographer has pointed out he

Arthur L. Williams is an outstanding conductor and clinician. All correspondence concerning his monthly column for the College Band Directors National Association and available guest appearance dates should be sent to: Arthur L. Williams, Director of Bands, Oberlin College, Oberlin, Ohio. . . . (The Publisher)

was a lonely, tragic figure without a single great purpose to support him. But today, almost 150 years later, we appreciate the music of Mendelssohn, the poetry of Tennyson, the leadership of great causes by Gladstone and Lincoln, and the constructive achievement of Cyrus McCormick. We must recall with Emerson that 'the lesson of life is to believe the years and the centuries as against the minutes and the hours.'

"A true appreciation of the pattern of civilization affirms that the excellent and the meaningful must receive even greater emphasis in an era in which abiding values are challenged. Dr. Willard L. Sperry has pointed out that on the walls of the chapel at Staunton

(Turn to page 60)



CBDNA PICTURE OF THE MONTH . . . The Carnegie Institute of Technology Kiltie Concert Band under the direction of George E. Reynolds, who has brought this band into national prominence within the several years since he came to Carnegie Tech as Assistant Professor of Music Education, Director of the Kiltie Bands, and director of brass ensembles. In 1957 this band and its director served as host to the convention of the American Bandmasters Association. The Band Stand page salutes George E. Reynolds and his Carnegie Tech Kiltie Bands!

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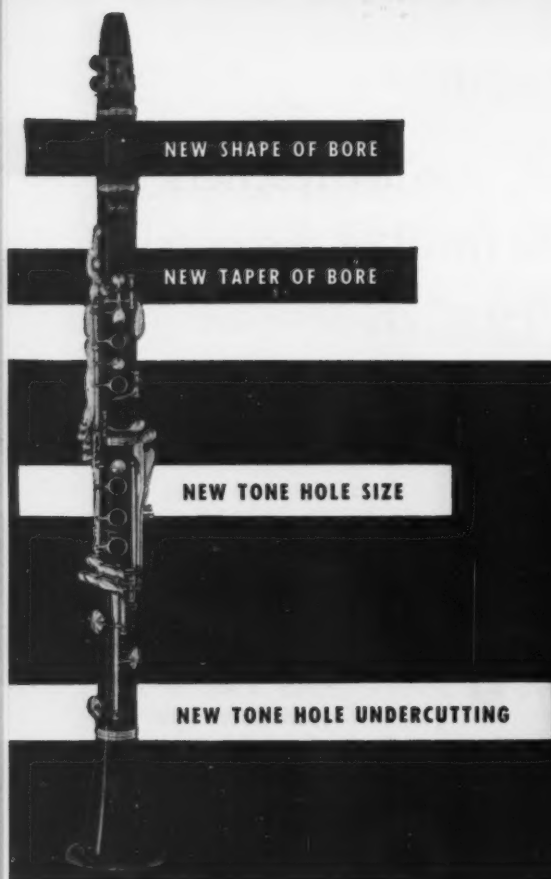
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AMERICAN SCHOOL BAND *Directors' Association*

TOP NOTCH 1958 ASBDA CONVENTION SET FOR JOLIET

Arthur H. Brandenburg
"Editor" A.S.B.D.A. Columns

The friendly city of Joliet, Illinois, so rich in musical tradition, because of the high excellence of its public school instrumental program, was host to the ASBDA convention planning committee April 4th and 5th. This meeting had been called by Robert W. Dean, president of the American School Band Directors' Association, from Spencer, Iowa and included the following ASBDA members: Dale C. Harris, past president from Pontiac, Michigan; Arthur H. Brandenburg, past president from Elizabeth, New Jersey; Forrest L. McAllister of Joliet, Illinois, general convention chairman; Charles S. Peters of Joliet, Illinois, chairman of exhibits; and Bruce H. Houseknecht of Joliet, Illinois, program consultant. Other people attending in an advisory capacity included Mrs. Forrest McAllister, who is serving as hostess to the wives of ASBDA members, Mr. A. J. Collins, convention chairman of the Joliet Chamber of Commerce, and Mr. Archie Becker, assistant manager of the Louis Joliet Hotel, convention headquarters.

The convention committee made an extensive tour of the city to examine all of the fine facilities that will be

used to carry forward the convention program, and at every turn the committee was greeted with a friendliness and cooperativeness, indicating that the December convention will obviously be one of the most congenial and rewarding conclaves to date. An unusual feature helpful to the ASBDA convention, not present heretofore, will be the assistance of two "Band Boosters" clubs who have volunteered to furnish transportation of our member-

Late Bulletin

"President Robert W. Dean reports by telegram as this issue goes to press that Philip Farkas, First Horn of the famous Chicago Symphony Orchestra, has accepted an invitation to be one of the 1958 clinicians."

ship to points of activity during the several days of meetings. The facilities of the Hotel Joliet were explored and found more than adequate from the standpoint of a large meeting room, committee rooms, banquet facilities and price ranges, which will be released as soon as all details can be verified.

A visit was also paid to the Joliet Township High School, where musical history pertaining to public school band

music has been made since the early 20's. Looking over the extensive rehearsal facilities, music and equipment provisions, and the many displays of high honors won by past Joliet bands, one could only come away with an awe-inspiring feeling that a great musical work is truly a tradition in this city.

The national reputations of the Joliet Township High School Band, under the direction of Bruce H. Houseknecht, and the Joliet Grade School Band, under Charles S. Peters, made it a foregone conclusion that the convention committee would invite them to appear during the four-day sessions, thus providing two eminent highlights to the convention program. Plans agreed to by the entire convention committee, and because of suggestions that came from the field, a special tribute will be paid during some portion of the convention program to the great leadership of A. R. McAllister. He was the founder of the National School Band Association, serving for many years as president. Due to his impeccable guidance, he helped to raise the standards of band music to an unusually high degree during his lifetime. Currently negotiations are under way to secure a university band



ASBDA BAND OF THE MONTH . . . The Carthage High School Band from Carthage, Texas, under the original and present director, Clarence J. Lambrecht, ASBDA member, celebrated its 20th anniversary last Fall. This band has carried out a well-balanced music education program. In addition to active participation in music contests, both marching and concert phases, it has become an integral part of the music life of the school and community. It has won first place and Division 1 rating respectively in two competitions of 1957 and has been entered in Region 4 concert and sight reading contests. We salute this band and its director on this 20th anniversary.

to open our convention. The Brass Ensemble from the famous Chicago Symphony is scheduled to appear for the Sunday evening session.

ASBDA members will recall that we have a joint committee working with the National College Band Directors Association on the subject of "Acoustical Research," and since the convention is now favorably located in the mid-west, we are able to have a two-lecture demonstration with the new "Electronic Clinician," furnished through the courtesy of the C. G. Conn Company. Doctors Earle Kent and Jody Hall have kindly consented to give us full details on this research project. If ASBDA members will review the preliminary report that they have received within the last year, through the chairmanship of Earl Pat Arsers of San Antonio, Texas, they will realize the tremendous importance of having complete information about this study. The convention committee spent considerable time listing the splendid suggestions that were made from so many quarters relating to inviting outstanding clinicians to appear, and finally decided on an order of approach. Availability and time of appearance will, to a great extent, be the deciding factor in who the guest artists will be. Great store was placed in trying to secure clinicians on instruments that have not been demonstrated in recent years. The convention committee wishes to acknowledge the fine groundwork that was laid by our ASBDA members in Joliet. Forrest McAllister, general chairman, had many arrangements ready for the confirmation of the committee, as did Bruce Houseknecht and Charlie Peters in the various areas in which they are working. Mrs. Forrest McAllister as hostess has lined up some interesting places to visit. She has also tentatively set up a style show at the Joliet Country Club, and other trips to points of interest in the Chicago area are contemplated.

At the St. Petersburg convention, the associate members attending voiced their approval of exhibiting for only two days of the four-day convention. Plans are going forward to honor this request, and exhibits will be set up for Monday and Tuesday only. Subsequent issues of *THE SCHOOL MUSICIAN* will divulge the final details and arrangements as they are consummated.

Seymour Okun, our treasurer for 1958, from Detroit, Michigan has set a new record and has gathered in over 90% of the active members' dues for the year. It is now incumbent upon each member who has not responded to do so immediately, for the new ruling adopted at the last convention



ASBDA CONVENTION PLANNING SESSION: Here are the six ASBDA members that met in the Hotel Louis Joliet, Joliet, Illinois, on April 4th and 5th to make plans for the 1958 Convention scheduled for December 14, 15, 16, and 17. (l to r) Bruce H. Houseknecht, Program consultant; Charles S. Peters, Exhibit Chairman; Arthur Brandenburg, Past President; Bob Dean, President; Dale Harris, ASBDA Founder and Past President; Forrest L. McAllister, General Convention Chairman, Editor of *THE SCHOOL MUSICIAN*.

was that communications would cease coming to those members whose dues were unpaid. This arrangement included the subscription to *THE SCHOOL MUSICIAN*, hence the importance of each active and affiliate member restoring his membership to good standing.

The convention committee left Joliet Saturday evening, tired but happy that so much had been accomplished by the intensive work that every attending member had contributed. Each participant left with a sincere feeling that the City of Joliet will welcome the 1958 convention December 14, 15, 16 and 17 with an unusual spirit of friendliness and whole-hearted cooperation.

Thanks

Your ASBDA editor now retires from these columns as of this issue in a spirit of grateful appreciation for the opportunity it afforded him to serve the American School Band Directors' Association these several years in a unique way. The friendships made and cemented so firmly during this period will be cherished for a long time. It was a great pleasure and privilege to work with and for the editor and publisher of *THE SCHOOL MUSICIAN*, Forrest L. McAllister, and on behalf of all the officers and myself, may I once again voice the gratitude of ASBDA for all he is doing to assist us in our broad program of advancing school bands.

Through the office of Robert W. Dean, our president, and to all the members of ASBDA, let me say that the choice of continuing in this service was my own. However, I feel sincerely

that other members of our group should be given the same opportunity as was offered to me. I know your next editor will have the same supporting cooperation from every quarter and these columns will continue to serve as the voice of our organization.

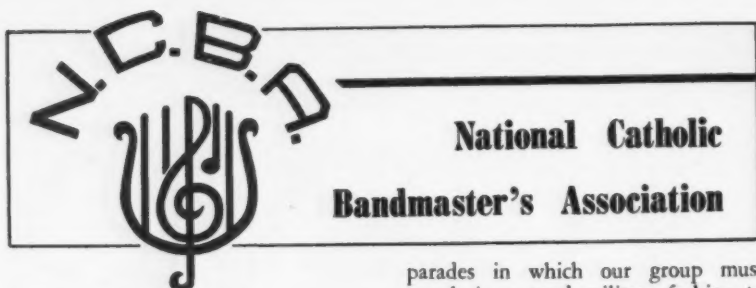
With best wishes to all,
Your retiring editor,
(signed) Arthur H. Brandenburg

"The Interlochen Press"

The newest addition to the already large and comprehensive music library services offered through the National Music Camp is the *Interlochen Press*. It is a non-profit corporation, started by funds provided through a gift of the Attwood Foundation. The *Interlochen Press* will specialize in the publication of musically sound and effective manuscripts in all fields of music and music education.

The publication program of the *Press* will help composers, teachers and students by publishing worthy compositions on an investment-sharing basis with adjustable royalties, compositions can then be published without concern for an immediate return on the investment. The *Press* will be able to supply inexpensive duplicated parts to new and non-copyrighted works for small ensembles and full groups. Through the *Press* the music rental services of the already large National Music Camp library can be expanded. Many chorus and orchestra or band

(Turn to page 43)



By Robert O'Brien
President, NCBA

Notre Dame University
Notre Dame, Indiana

Summer Band Camp — August 10-18

The NCBA Band Camp, to be held on the campus of the University of Notre Dame, promises to be the largest in the association's history. A staff of outstanding band directors have been assembled to provide premium instruction and guidance. The schedule has been arranged to provide for two bands—advanced and intermediate. This change will provide worthwhile musical experience for campers in all stages of proficiency and will result in a very fine final concert. Applications for the camp should be made to the NCBA, Box 87, University of Notre Dame, Notre Dame, Indiana.

Convention — August 8 and 9

Please plan to attend. The committee has arranged an interesting and worthwhile program. A special highlight will be the participation of the great Lockport High School Band under the direction of Mr. Ernest Caneva. A special letter has been mailed to all members outlining the convention program. Please return the requested information so the housing committee can make plans for your convenience.

A Military Student Government In The High School Band

Brother Leonard Leary, C.S.C.

All band directors like to think of their organization as primarily a concert group. Basically, musical instruction is the foundation of our existence as bandmasters. But when we look at our situation in a high school from an organizational angle, then we must have discipline.

It has been my contention for a number of years that the high school band is basically a military organization whether the school offers any military training for the student or not. We have a military unit in the function of the band. We have uniforms, all based on some military design; we have

parades in which our group must march in a good military fashion to some stirring march; we have football shows or basketball shows where military precision is the basis for all maneuvers. Yes, in spite of the dream of having only a fine performing concert ensemble as our high school musical representative, we have a beautifully uniformed, high stepping, precisely drilled military band.

It is true that circumstances may be such in some cases where the school can boast of both types of organizations. *These instances are rare.*

All organizations must have officers. These officers are, in most instances, the president, vice-president, secretary, and treasurer. Now since our bands are of a basic military nature, why not establish a military system of band officers? Instead of a president—a captain; instead of a vice-president—a 1st Lieutenant; instead of a secretary-treasurer—a 2nd Lieutenant; instead of section leaders and their assistants—sergeants and corporals.

This system has been tried in a number of schools and found satisfactory. *Students of high school age like honors.* By using a military system whereby the student officers are given emblems of recognition of their office, they will have received a distinguishing symbol whereby the other student musicians will look to them for leadership and inspiration. It will also be a goal they may work for—that of wearing the insignia of a band officer.

Just how do we go about selecting or electing these officers? No differently than in the method we would use in the establishment of a president, vice-president, etc. At the close of the current school year have the students elect four officers (students who will be seniors in high school the coming year) a Captain, a 1st Lieutenant, a 2nd Lieutenant, and a Staff Sergeant. When the school convenes the following September, have a meeting with the newly elected officers and with this group appoint Sergeants and Corporals for each section in the band: High Brass, Low Brass, Reeds, Percussion. This group also elects a Drum Major.

Duties of these officers will be much the same as for any type officer except that now they will have a distinguishing mark upon them. The Captain will

be first assistant to the Director or act as Student Director; the 1st Lieutenant will take care of all band records; the 2nd Lieutenant will handle all equipment; the Staff Sergeant will act as liaison officers between the Director or Captain and the Sergeants; the Sergeants and Corporals will act as section leaders. The Drum Major will be in full command whenever the band is in marching order. All officers assist in the maintenance of discipline in concert set-up or marching order.

Since the officers and duties outlined in the preceding paragraph are much the same as those already in existence as president, vice-president and their duties, you may ask: "Why change?" The reason is simple. Since we know that our organization is a military one, why not make it thoroughly military? If we were only a concert group, then I say retain the president and other similarly named officers. But since we are a military group, then have our officers represented in a military fashion. Give them bars and stripes to wear. Let them, if necessity arises, put fellow band members "on report." Give the Captain the chairmanship of court-martial for offenders. Permit the Sergeants to hold concert sectionals or marching practice whenever they deem it necessary.

Although some may say that we emphasize the military too much in ordinary life, it has been found that the students who have gone through the military system of student band government have been grateful for this experience when the time comes for them to take part in our armed forces. They have experienced a sense of pride when they are introduced as an officer to other musicians from other schools. They learn respect for authority of their fellow student musicians and learn to be capable leaders themselves.

Convention Suggestions

The NCBA will welcome all ideas and suggestions that may improve the association. The membership must have many good ideas on basic operation, organization, and development. A primary tenet of the NCBA is to be a SERVICE ORGANIZATION. It must serve you in your best interests. It can only do that by knowing your problems and by devising ways and means for the cooperative membership to solve them. The NCBA can only be articulate if you are articulate to it.

Information Regarding The NCBA

Please send any requests for information concerning the NCBA to the National Office, Box 87, University of Notre Dame, Notre Dame, Indiana.

FIRST MID-WEST CHORAL CLINIC SET FOR SEPT. 26-27

Sponsored By VanderCook College of Music, Chicago

The first Mid-West Choral Clinic, under the sponsorship of the VanderCook College of Music, has been scheduled for Friday Evening, September 26 and Saturday (9:00 a.m. to 5:00 p.m.) September 27, 1958, in Chicago. The clinic will be free to the public.

With the great success of the Mid-West National Band Clinic, also sponsored by the VanderCook College, directors have continually requested that a similar clinic be organized for high school and college choral directors. In reply to this urgent demand, Mr. H. E. Nutt, Dean of the Faculty, has announced the early fall dates for the Choral Clinic.

"We want to organize this clinic for the benefit of the choral people," said Mr. Nutt. "We will have several high school choirs performing on Friday evening, and on Saturday there will be clinic sessions all day. These sessions

will be practical and down to earth because we want to give the choral director the same kind of help we have been able to offer the band director. As with the Mid-West National Band Clinic, admission will be free.

"This first year," continued Mr. Nutt, "we want to stress repertoire, new music and old, but choral music that will benefit every single choral director who will come to the First Mid-West Choral Clinic. We will have top-notch people conducting our clinic sessions, and one of our special features will be a session on 'Tricks that Click'."

The clinic will be held in the Student Union Building of the Illinois Institute of Technology, 33rd and South Federal Streets in Chicago.

Requests for additional information, and requests for placement on the Mid-West Choral Clinic mailing list for future details should be addressed to: Mid-West Choral Clinic, VanderCook College of Music, 3219 South Michigan Avenue, Chicago 16, Illinois.

countries participated and attracted more than half a million visitors. For the 1958 festival, 125 groups from 25 nations have already applied.

For the 1954 World Music Festival a concert-hall with accommodation for 8000 persons was built. A park of 17,000 M², with waterfalls and fountain groupings will be the new site of this year's contests.

The foundation "World Music Contest Kerkrade," of which His Royal Highness Prince Bernhard of the Netherlands is the honorary chairman, has decided to offer the inhabitants of Kerkrade free courses in the English French and Italian language. At this moment more than 2200 persons are participating in these courses in order to receive and converse with the musicians in their own language.

The foreign amateur bands and orchestras will be given free board and lodging in private households for the four day period that they perform during the festival.

In addition to the great number of amateur brass bands and orchestras, a number of renowned professional orchestras will perform in Kerkrade, without taking part in the contests. These gala concerts include such world-famous groups as:

The Garde Republicaine, Paris.
The Royal Horse Guards, London.
The Imperial Lifeguard Band of Ethiopia.
The Defence Band of Tel Aviv, Israel
The Radio Philharmonic Orchestra, Hilversum, Holland.
The Bamberger Symphoniker, Bamberg, Germany.
The Montreal Junior Symphony Orchestra, Canada.

RULES AND REGULATIONS:

Participation to the Kerkrade World Music Competition is open to:

1. Symphony Orchestras.
2. Brassbands.
3. Brass- and Woodwind Instrument Bands.

Orchestras which have professional musicians among their members, are excluded from participation. Only the conductor may be a professional.

Musical groups that would like to know something more about this festival are requested to contact: Bernard Felson, 868 Faile Street, Bronx 59, N.Y.

**Deadline for All News
Is The First Of The
Month Preceding
Publication**

10,050 SCHOOL MUSICIANS TOOK PART IN TRI-STATE NATIONAL MUSIC FESTIVAL

Lucien Cailliet and Ralph Hermann Score New Hits

The "World's Largest Music Festival" of 1958 is now history. Held on April 30, May 1, 2, and 3, exactly 10,050 school musicians and their directors competed. It required 53 of the nation's finest adjudicators to judge 2,635 soloists and 629 ensembles on Thursday, May 1st. The band traveling the farthest was from Proctor, Minnesota. Choruses, orchestras, and bands competed as units on Friday and Saturday. Twelve states were represented.

Lucien Cailliet scored a tremendous hit with his World Premiere of "Homage to America's Musical Youth." This great number was performed by the combined Festival Chorus, Orchestra and Band, numbering well over 1000 students. The text was written by Don McCathren. Ralph Hermann's, "Fete," another World Premiere, scored for band was another tremendous hit. Both composers conducted their own works which were dedicated to the Tri-State National Music Festival and it's wonderful manager, Dr. Milburn Carey.

The Amarillo, Texas High School Band won the SCHOOL MUSICIAN trophy for being the "best band in the million dollar parade," for the second

consecutive year. Mr. Arthur Best, and Mr. Sigurd Rascher were enthusiastically received as soloists. Max Pottag literally "stopped-the-show" with his French Horn Choir of fifty pieces.

Buddy DeFranco had the Teen-Ager's "eating out of his hand" during the Stage Band Contest finals on Friday night. Space does not permit a full account of the festival in this issue. However, several interesting accounts including pictures will appear in the early Fall editions of THE SCHOOL MUSICIAN.

Third Amateur World Music Festival Invites American Orchestras and Bands

For the third time this great music festival for amateur orchestras and bands will be held in Kerkrade, Holland in August of 1958. This old mining town, with some 50,000 inhabitants, prepares to receive thousands of music lovers in a big way.

The festival is not merely inspired by the love for music, but also by a desire to bring the nations closer to one another by means of music. In 1954, 125 musical groups from 18



Will Growth in Size of Schools Partially Solve the String Problem?

Harry King
A.S.T.A. Editor

Fiddlage

By Howard Lee Koch
High school, Bayshore, L.I., N.Y.

The best thing that could happen for the advancement of the string instruction program in the U. S. A. is a huge public bonfire! On this pyre should be burned all the cheap unplayable violins that are now being used as "good enough for beginners." Fellow fiddlers know well the type of instrument referred to: the cheap, mail-order "boxes," the Japanese imitations, and finally, the most insidious of all, that old attic fiddle which was a "cigar box" when grandpa scraped on it, and still is despite its 100 years. To consign these to an earthly fire only, is to let them off lightly indeed.

The large mortality among violin beginners could be cut down enormously if *only* good instruments were used for beginners. No greater frustration can come to a beginner than to be handed an instrument whose measurements are so out of line that accurate pitch is impossible to attain, and whose tone quality is nonexistent. Our psychologists in music education tell us that the most important emotional factor in music is tone quality. Most young violinists are drawn to the instrument through hearing a fine artist perform. Imagine the tremendous frustration of a child, who has been inspired by the tone of a Menuhin, when he attempts to play on such a fiddle described above as bonfire fuel! No small wonder that he turns from violin study in disappointment, to find more rewarding tasks.

String teachers can learn a valuable lesson from those who have promoted the band program. Through a long-term program of public education, band directors have succeeded in convincing the public of the need for buying good band instruments. A similar program must now be launched vigorously by string teachers. The American String Teachers Association, through the agency of the Music Edu-

cators National Conference, has published a list of minimum standards for string instruments. This is a fine beginning, but to make it meaningful our string teachers need to aggressively take up the cudgels for this cause.

But here we have a problem. Many string teachers suffer from an inferiority complex—and with good reason. For a long period of time, orchestras have been disappearing from the school programs. Though many things are being done now to remedy this situation, we are far from being out of the woods. Many schools still have no orchestras. It is no wonder that some string teachers feel in a weak position to make strong demands. A "poor mouth" psychology is liable to result from such feelings: the teacher is apt to accept anything that is offered without protest. He feels justified in accepting a pupil with a poor violin rather than risk having no pupil at all. The defeat of a string program begins with this acceptance. If the pupil survives the first steps of instruction and graduates to the orchestra, he is very likely to hold on to the poor violin. How often have you heard: "My parents have promised to buy me a good violin when I am sufficiently advanced." The horrible truth is that even Heifetz could not sound "advanced" on such a violin; so the new one is seldom forthcoming. Sadly enough, the string program receives no stimulation whatsoever from the public performances of orchestras populated with "bonfire" fiddles, particularly if they are on the same program with a band equipped with first-rate instruments. Hearing two such groups, a child would know very quickly which one he would like to join. Can you blame him?

A parent recently approached the writer and asked, "Where can I buy a violin cheaply for my daughter?" Her meaning was very clear. She wanted to buy the cheapest violin at the cheapest price; one "good enough for a beginner." She was asked to attack the project from another angle; to consider the purchase of a good instrument as an important aid to her child's progress in learning, as a beginner needs all the help that a quality instrument can give; to ask herself, how good a violin her economy would permit her to buy. After the first shock she saw the logic of the question, and purchased a good instrument.

If you are in a situation where the "anything is good enough for a beginner" attitude is of long standing, it will take time and determination to change it. The task will be easier if you remember this: the hardest good violin you will have to place will

be the first one. The rest will be much easier, for good equipment sells itself contagiously. Also, keep reminding yourself that the goal is worthy of the struggle. Remember that the Boston Symphony Orchestra sounds as it does not only because it plays so well, but because it plays so well on fine instruments.

Fabulous Cornet Trio Performs Under Dr. Frank Simon

Pittsburgh, April 11 — Colorfully uniformed in the kilts of the Cameron of Erracht plaid, the fabulous cornet trio of Leonard B. Smith, Byron Autry and George E. Reynolds perform in concert with Carnegie Tech's Kiltie Band under famed guest-conductor Dr. Frank Simon.



Standing left to right are the famous cornet trio of Leonard B. Smith, George E. Reynolds and Byron Autry who performed in concert with Carnegie Tech's Kiltie Band under famed guest-conductor Dr. Frank Simon (seated).

The playing of Leonard B. Smith's *Victoria Waltz* by this trio of superlative cornetists brought down the house and the audience demanded two additional trio performances. Handel's *Air and Variations in B_♭* and Victor Herbert's *The Three Solitaires* were the selections presented. The reception and response to these outstanding artists was overwhelming and their performances were pure artistry. Dr. Simon, dean of America's cornetists, sensitive accompaniments and the skill of the trio brought about a musical triumph as a large audience sat in rapt attention and showed their appreciation by recalling the group to the stage again and again. All artists play Reynolds-Contempora Trumpets and Cornets.

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TEEN-AGERS SECTION



Edited By Karen Mack

SIU's Youth Symphony

Southern Illinois University's music department Chairman Henry Bruinsma is as proud as a new papa, and—figuratively—fatherhood is the source of his pride.

Dr. Bruinsma, who in two years has brought the SIU department to a triple-forte intensity of growth and accomplishment, has added a Youth Symphony to the University's list of area-oriented programs.

At the first Saturday morning rehearsal, some 40 youngsters were on hand to be greeted by Conductor Carmine Ficocelli, associate professor of music at Southern who also directs the 11-year-old Southern Illinois Symphony Orchestra. The beginning, said Bruinsma, was more than auspicious; "it was a wonderful endorsement of this idea."

The idea was born over a year ago when the skidding decline of stringed instrument instruction and high school orchestras in Southern Illinois was pointed out in an SIU graduate student's thesis. It showed that 20 years ago nearly 45 percent of the area's high schools boasted an orchestra. In 1956 the number was down to less than seven percent. In the same period, the number of bands jumped from 55 to 91 percent and choruses from 59 to 87 percent. Obviously the popularity or attractiveness of stringed instruments and the stringent orchestral repertoire had taken a nosedive.

Bruinsma's answer, shortly after he arrived from Arizona State College where he had been head of the music department, was to propose an SIU-sponsored program of free string classes to the music-minded grade and high school children of the area. He presented the plan to school music educators, whose cooperation would be vital to its success.

To add incentive as well as a playing resource for the more serious and gifted players, Bruinsma added a proposed Youth Symphony to the project. String classes and the Symphony would meet on Saturday mornings at SIU, all under the direction of SIU music department faculty members. It would be cost-free—an area service.



Dr. Carmine Ficocelli, Director of the new SIU youth symphony points out a bowing technique to Donald Mattingly, William Casolari, and Martha Hutchens.

Enthusiastically backed by SIU's Division of Area Services, Bruinsma presented the plans to the Illinois Education Association's music section (Southern Division) for endorsement last fall. The teachers gave it ringing approval. The stage was set and on the first Saturday morning in January, the players moved in.

Two hours before Ficocelli began Symphony rehearsals at 10:30, John Wharton, longtime SIU violinist and assistant professor, convened his string class of 20 small beginners. Ficocelli and Wharton officially took over from then on.

SIU plans to offer the string classes (for youngsters from the fifth grade through high school) for a two year period, hoping that enough interest will have accrued from it to spark a rebirth of instructional activity throughout the high schools. "A major factor in this dying-out process," Bruinsma says, "has been the reluctance of schools to commit money for string instructors when no demonstrable interest in stringed instruments existed. It's difficult to prove interest when there is no source for developing it, so the whole thing has been at an impasse."

The Youth Symphony, however, will continue under the aegis of SIU—it is hoped—for years and years.

"In these days of rock-and-roll, condensed novels and animated shadows, it is heartening to see a youthful devotion to the discipline and vigor of serious musicianship," Bruinsma says. "And in a time when this nation's

(Turn to page 48)

Hey Kids, Let's meet —

The Lennon Sisters

By Karen Mack

The Lennon Sisters come from a very long line of entertainers. Perhaps many of you think that the four girls you see on television are the original Lennon Sisters. But alas, they aren't. The girls have some relatives, of which all of them are in their 90's, who are the original Sisters. They also have more recent relatives, their father included, who used to sing as the Lennon Brothers. The Sisters of the present day have been subject to music and true tone quality ever since they were knee-high to a grasshopper. No wonder they can sing so well. The girls themselves actually started singing by putting on little shows for their parents in their front room on Sunday afternoons. One day the son of the famed Lawrence Welk heard them sing. Having an ear for good music he went home and told his father about the sisters. At first Mr. Welk said no, but with a little pestering from his son he finally said yes. And so began the career of the Lennon Sisters. Because the girls are unable to read music they learn the tunes from records and tape-recordings. First they sit and listen to the record or tape and learn the melody by heart. After they have done this and have copied the words they start working on the harmony and interpretation. This is where their father comes in. He believes the song should be sung as it was written and as he thinks the composer thinks it should be sung. All of this is done within about four hours. On Sunday afternoon the girls choose a time to practice with their father. This practice lasts about



Though the Lennon Sisters are just now learning to read music, they perform with perfect harmonic balance. Much of this success is credited to their father who works diligently with them through the use of tape recordings.



Mr. Lennon is extremely proud of his nine children. Here he is pictured with his four famous daughters standing in front of this spacious six bedroom home which houses the Lennon family of eleven.

two hours. On Monday the girls are at the studio working for the Monday night show. They resume their practice session on Tuesday evening before going to the studio to work their tunes out with the Welk Band. This practice usually lasts for an hour and a half or two hours. Isn't it amazing what can be done in four hours.

But now let's meet the girls personally. They come from a family of eleven people. Besides the four girls there are five boys and their parents. Let's start with the oldest, Diane. Diane is a pert brown haired, 5' 2 1/2", available girl. She has no definite plans for the future except that she wants to get married and have millions of kids. Diane has finished her schooling but finds plenty to do at home, helping mother with the boys and dad with filing and other things. Her favorite sport is golf. Next in line comes Peggy who is 16, a junior in high school, and is 5' 1 1/2". Peg's plans for the future are not quite definite but she has talked consistently about entering a convent. In her spare time she likes to get together with a bunch of girls, put on a stack of records, and talk or dance. Peggy's favorite sport is feather tennis. She attends St. Monica's High School in St. Monica. After Peggy we find Kathy who is quite similar to her middle sister. She is 5' 1 1/2", 14 years old and a freshman in high school. Kathy also has had the desire to enter the convent. She likes to listen to records, talk, eat, and dance. Her favorite sport is feather tennis. She attends St. Monica's High



(Left) The popular Lennon Sisters, appearing twice a week in the Lawrence Welk TV Shows are just ordinary Teen-Agers. Here we see them checking the words to a new song they will perform.

School. Last but not least comes Janet. Little Janet is 10, she is 4' 10" and attends St. Marks school in Venice where the entire Lennon family lives. Janet's immediate future is all set up for her. SCHOOL! Her sports are those of her sisters and she tags along with them in her spare time also.

The girls favorite male singers are: Perry Como, Nat King Cole, Eddie Fisher, and Pat Boone. Their favorite girl singers are: Rosemary Clooney, Patti Page, Gogi Grant, and of course Alice Lon.

The Lennon Sisters plan to stay together for another 3 or

4 years before breaking up. When they do break up it will be caused by either marriage or careers, not of a quarrel, as reported by their father.

The girls have no special hobbies except for answering fan mail of which they receive from 3-4,000 letters a week. The girls answer 20% of this mail themselves while relatives answer the other 80%.

I found a morale from this story on the Lennon Sisters, "that to be somebody, you've got to want it and work for it" . . .

The End

"Litterbug Rag" Points Musical Finger At National Bad Habit

On December 7 the 1957 New York All-State Junior High Band, under the direction of Don Mairs, introduced a new weapon in the nationwide war on "litterbugs" at the Eastman School of Music Theater in Rochester, New York. The band was composed of 113 outstanding teen-age musicians from Junior High Schools throughout New York State.

The Rochester performance, coming at the close of the 1957 New York State School Music Association Conference, marked the first time the new quick-step, marching band arrangement by John Warrington, titled "LITTERBUG RAG," had been played by any band anywhere. It also marked the kick-off of an unprecedented, coordinated attempt—through music—to get the litterbug on a national scale.

With the endorsement of NYSSMA officers, Band Betterment Associates, the American Federation of Musicians, James C. Petrillo, President, and the National Education Association, the 1957 New York All-State Junior High Band initiated a plan whereby audiences everywhere will be encouraged to sing the following jingle, set to the familiar "Musicians' Call" (taken, in turn, from the Gilbert and Sullivan line "Here's a pret-ty mess!"): "If you throw paper in the street You're a Litterbug!"

If you don't keep our beaches neat
You're a Litterbug!

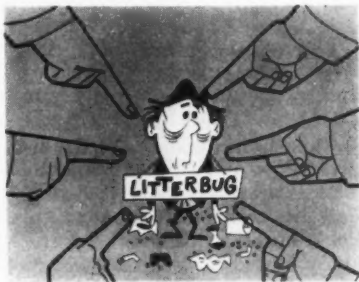
If you throw litter from your car
A Litterbug is what you are

If you throw litter anywhere,
Street, beach or in the air—
You're a Litterbug!

All those who attended the Rochester Conference can be expected to know the words of "LITTERBUG RAG" because Keep America Beautiful, Inc., sponsor of this musical novelty, distributed 1,250 Kits containing piano and voice, as well as two complete band arrangements, "Don't Be A Litterbug"

buttons and questionnaires, at the NYSSMA registration desk.

Following the Rochester debut, Keep America Beautiful, Inc. mailed thousands of "LITTERBUG RAG" complete band arrangements to public, private and parochial school administrators throughout the country, and to a selected list of College and University Music Directors. In addition,



Still photo from animated cartoon, featuring "Litterbug Rag," which was distributed in December 1957 to TV stations throughout the country. Recordings of this musical novelty were also used as background for public service radio messages by such prominent personalities as Stan Freberg, William Holden, and Nat King Cole.

the bandstratration went to all KAB industrial sponsors who have employee bands; to Fire Department, Police Department, fraternal organizations and other such appropriate bands—and the Department of Defense was asked to distribute to all military bands.

Piano and voice copies were included in a new Keep America Beautiful Kit for Cub Scouts which went to 375,000 Den Mothers early in December (ultimately reaching 1,500,000 Cubs). Sheet music will also be included in the next KAB Radio and TV Kits which go to 3,000 Radio Stations and 500 TV Stations. The Radio and TV Kits feature recordings of "LITTERBUG RAG" by a professional Dixie Jazz Combo, and an animated cartoon spot, (see photo) produced in Hollywood by the Los Angeles Beautiful/Clean City Crusade, with anti-litter messages from such well-known personalities as Nat King Cole, Stan Freberg, William Holden, etc. The

song itself was written by Del Porter, Robert Sande and Larry Green.

Keep America Beautiful, Inc. presented one of its special "First" certificates at the Rochester Conference to Harold Henderson, president of the N. Y. State School Music Association, in recognition of that group's exemplary public service as "The first state association of music educators in America to mobilize the various local musical resources within its sphere of professional influence for a coordinated

(Turn to page 50)

Farewell to Editing

By Karen Mack

Well gang, it has been said, "All good things must come to an end." So it is to be with me. This is the final Teen-Agers Section that I will edit. The good Lord willing, I will graduate from the Joliet Township High School, Joliet, Illinois during the second week in June.

My four years as your Teen-Age Editor have been wonderful. I have made friends throughout the world through hundreds and hundreds of letters and news releases. During my journeys through eleven European countries in 1956, I met many students who had read our special Teen-Agers Section. During a recent trip to New York City and Washington D.C. with my Church group and Senior class, I met more. What a thrill it has been.

I have just received word that I have been accepted into the August class of nursing at the Silver Cross Hospital here at Joliet. Thus I will soon enter into a new phase of my life. In closing, may I take this opportunity of thanking my more than six hundred correspondents from as many places for the material they have been sending me during the past four years. Without your help I could never have edited our famous section.

Very gratefully

Karen Mack

Retiring Teen-Age Editor



P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

Picture Story

The Tri-M program at the recent biennial meeting of the Music Educators National Conference held in Los Angeles was probably the greatest and the most successful event yet presented by the Society. Congratulations to V. Marguerite Brooks (Colton, Cal.), who, with her committee members, Helen Bicknell and Charlotte Fowler (Los Angeles), so efficiently organized the meeting, and also to other California and Alaska faculty sponsors and their Chapter members who participated. Adding materially to the success of the affair were Jack McGuin (Alaska), Lawrence Bellis (California), Bill Inglis (Florida), and Darrell Winters (Nevada), members of the Tri-M panel of Chapter sponsors. A most attractive program listing all who took part in the Modern Music Masters Initiation Ceremony, the panel discussion by faculty sponsors, and the musical numbers performed by ensembles from Chapter #315, were prepared and printed at Foshay Jr. High School.

The "Get Acquainted" Tri-M Breakfast, held during the conference, was attended by twenty-five Faculty Sponsors from Chapters in the following states: Florida, Illinois, Nevada, Oregon, California, and Alaska. At the request of the sponsors, Alexander M.

Harley, national president and founder, gave a brief historical sketch of the national music honor society.

Chapter Honors Sponsor

The members of Chapter #162 of Anchorage H. S. in Alaska, conferred honorary membership on their faculty sponsor, Jack McGuin, with the presentation of a jeweled gold Key at the close of the Anchorage High School Band Concert at the Los Angeles conference.

Joins Tri-M

One of America's foremost woodwind artists, Vincent J. Abato, has recently become a member of Tri-M. Mr. Abato, known to his friends as "Jimmy," was the first saxophonist to perform as a soloist with the New York Philharmonic Orchestra under the direction of Artur Rodzinski. For a number of years he has been on the faculty of the Juilliard School of Music in New York City, teaching clarinet and saxophone. He has been a member of the Glen Miller and Paul Whiteman orchestras, the Voice of Firestone orchestra, and has been on the Patrice Munsel show. He is a recording artist with Percy Faith, Morton Gould, and Andre Kostelanetz. Mr. Abato has also performed with such distinguished conductors as Arturo Toscanini, Leopold Stokowski and



Alexander M. Harley, national president and founder of Modern Music Masters, congratulating Lola Condit, secretary of Chapter #162 of Anchorage, Alaska, and Kathy Yuba, vice president of Chapter #315 of Foshay Jr. High School at the Tri-M program in Los Angeles.

Howard Barlow. He is also engaged in the educational field, playing at high schools, colleges, and for music education conferences and clinics.

Tri-Top Notchers

It is a novelty to have listed from the same Chapter three such excellent candidates for the honor of Top Notcher, so we are giving in brief the qualifications for three from Chapter #155 at Marshfield H.S. in Coos Bay, Oregon.

Pat Green, president of the Chapter, received the Arion Choral award, presented by the Coos Bay Area Zonta International Women's Service Club for outstanding music achievements. Pat has been a member of the glee club and choir for four years, a member of the Serenettes for two years and student director for one, a member of the Madrigal Singers for one year, soprano section leader of the choir, understudy for the leading part in the opera "Amahl and the Night Visitors," a member of several vocal ensembles, and a member of her church choir for three years. She was secretary of the Torch Honor Society, received an English Honors Certificate, is co-copy editor of "Mahiscan" (the school annual), has been chairman of various fund raising committees for Tri-M activities, and still finds time to sew her school clothes and party dresses.

Jean Coffindaffer plays first chair, solo clarinet, in the concert band and the pep band, is drum major for the marching band, and has sung in the glee club, choir and the Madrigal Singers. Jean is a member of the National Honor Society, Future Teachers of America, Tri-Y, Speech Club, International Relations League (secretary-treasurer as a junior, president as a senior), and is on the "Mahiscan" staff. She received an English Honors



Picture taken at the Tri-M meeting on the MENC program in Los Angeles. Ninety-five apprentices from our California Chapters—#247 of Colton Union H. S., #268 of Grossmont H. S., #315 of Foshay Jr. H. S. in Los Angeles, and #326 of La Canada Jr. H. S.—and from Chapter #162 of Anchorage H. S. in Alaska, were initiated by the student officers of Chapter #247. Sixty active members from these Chapters were also in attendance.

Certificate, placed high in the Elks Leadership contest and was chosen for Girls State in her junior year.

Carole Doty received first place in the Elks Scholarship contest in this, her senior year. Having studied piano for ten years, Carole has accompanied the high school glee club and mixed chorus and several church groups, and has sung in the Madrigal Singers and the high school choir. She is a member of the National Honor Society, Tri-Hi-Y, Latin Club, has received an English Honors Certificate, and was class treasurer (junior year), class secretary (senior year), Girls League treasurer and Rally-Publicity manager.

Congratulations to this trio of Tri-M Top Notchers!

Chapter News Parade

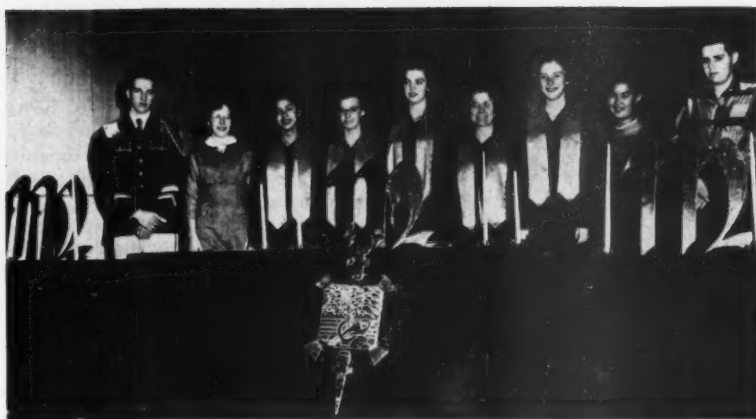
Members of Chapter #354 at Joelton H. S., Joelton, Tenn., have undertaken the campaign to raise funds for the purchase of new choir robes and additional band uniforms. The Chapter is in charge of all assembly programs which pertain to music, and contacts all the college and professional groups which appear before the student body.

On the evening of April 24, Chapter #259 at Nicolet H. S. in Milwaukee, Wisc., sponsored a Solo-Ensemble Concert featuring outstanding performers of the choral and band departments. Participants were carefully selected through auditions for the honor of performing. Tri-M Chapter #190 of neighboring Wauwatosa H. S. was invited to attend and to present several soloists and ensembles as guest performers.

Since several members of Chapter #102, South Eugene H. S., Eugene, Oregon, are interested in making music a career, this Chapter has had two speakers from the University of Oregon



Mercedes Ray, president of Chapter #315 at Foshay Jr. H. S. in Los Angeles is shown pinning the jeweled gold Tri-M Key upon the lapel of William Grant Still, internationally recognized musician and composer, as honorary membership in the Society was conferred upon him. Chapter vice president, Kathy Yuba, made the presentation speech.



Pictured above are the officers of the Chapter at Colton Union H. S., and one representative from each of the other four Chapters participating in the Initiation Ceremony—Anchorage H. S., La Canada Jr. H. S., Foshay Jr. H. S., and Grossmont H. S.

at their monthly meetings discussing the opportunities open to young musicians in America and in Europe. Members interested in appearing before civic organizations and church groups have placed their names on a list in the music office, and when calls come in they are notified.

James Shipp, secretary of Chapter #342 of Mays H. S. in Goulds, Fla., reports that the Chapter recently presented the Bethune Cookman College Choir of Daytona Beach in a public concert. This outstanding group rendered a very impressive program which was well received by the audience. Tri-M members acted as hosts and hostesses to the group.

Chapter #173 at Scottsbluff H. S., Scottsbluff, Nebr., is regarded as a Program Bureau for school and community affairs. Tri-M members made a school survey for all available talent that would be ready to play or sing whenever civic organizations or churches call the school for musical programs.

Glenda Troutt, secretary of Chapter #247 at Colton Union H. S., Colton, California, writes: "Our Tri-M Chapter sponsored its third annual Musicales Extraordinaire this year. We invited the two Junior Highs in our district to attend it, and bring their choirs and participate in the program; then, after each choir from the Junior Highs and the High School had taken their part in the program, they joined in a grand finale, singing, 'Let There be Music' and 'Lord Our God,' led by our Chapter sponsor, Miss V. Marguerite Brooks. The Musicales was a huge success again this year, drawing a crowd of approximately 2000 people."

Chapter #52 of Middletown H. S., Middletown, Conn., had a display in a local store the first week of May to arouse interest in Music Week. The

display consisted of manikins dressed in the school band uniforms and choir robes, instruments, music scores, and a large Tri-M emblem.

Chapter #334 of Eisenhower H. S. in Yakima, Washington, has been keeping itself busy with many activities. The Chapter sponsored the dance held during the All-State Band, Orchestra, and Choir Conference which met in Yakima. Money for decorations was raised through two candy sales during lunch periods at the school. In cooperation with Chapter #23 of A. C. Davis H. S., also in Yakima, a reception was given for the famous trumpeter, Rafael Mendez, the night before his concert there.

Correspondence Invited

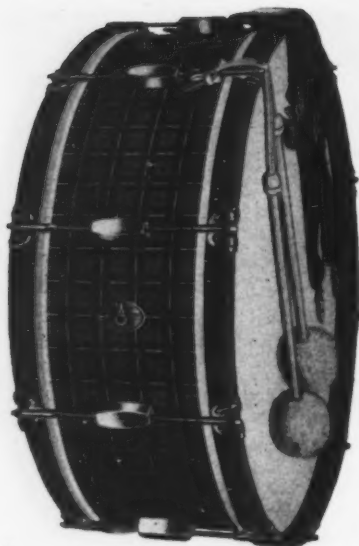
Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The Interlochen Press

(Continued from page 35)

numbers will be made available by publishing the vocal parts and renting inexpensively duplicated band and orchestra parts. The *Press* will supply scores and parts on rental to test the popularity of music before publication.

Officers of the *Interlochen Press* are Joseph E. Maddy, President; Don Gillis, Vice-president; Lyman A. Starr, Treasurer; George C. Wilson, Secretary, and Roscoe O. Bonisteel, Jr., Assistant Secretary-treasurer. Members of the Board of Trustees of the *Interlochen Press* are Charles Attwood, Roscoe O. Bonisteel, Don Gillis, Joseph E. Maddy, Mark F. Osterlin, Lyman A. Starr, and George C. Wilson.



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PERCUSSION CLINIC

(Continued from page 10)

directors and adjudicators as being musically correct.

Now then, how about those superior ratings given to instrumental groups who have percussionists of the same calibre as the poorest instrumental wind or string performer in the group? Or how about instrumental groups who receive a superior rating without adequate percussion instrumentation for performance? Is it fair to the other instrumental groups who are being rated down for inadequate wind or string instrumentation but who perform with fine ensemble sound, excellent intonation, rhythm, balance, blend, and phrasing despite the instrumentation inadequacy? Likewise, with the marching band unit. How about the band who receives a superior rating that has a drum section with poorly adjusted equipment, incorrect carriage, and not a fitting instrumentation for marching performance while another poor wind instrument position, and band unit is graded down because of inadequate wind instrumentation. Is it fair? Is this the way to improve percussion performance and instrumentation?

May you enjoy the summer vacation months and I hope find time to improve your percussive endeavors.

AN INNOVATION

By Richard Kolacny

The cello-bass innovation by Mr. Kolacny came as a sincere desire to increase the sound projection of the string bass part and to give greater ease to the jobber in mobility. In the following statement Mr. Kolacny gives detailed account of the motives behind his innovation. . . James A. Sewrey.

"I needed something designed mainly for dance work. It is impossible to get desirable tone and volume under all conditions, especially from low price Basses. I didn't want to subject an expensive Bass to the rough treatment of a jobbing Band.

The increasing use of electronic instruments started me thinking about the amplified Bass as a solution to the problem of being heard, which is a big worry to Bass players.

After looking around at the various pickups to amplifiers designed for the Bass, I wondered why it was necessary to carry a large Bass plus a heavy amplifier. (After I bought a small foreign car, it even made more sense.)

There are several guitar-Basses available, but these seemed more suited to guitar players than to a Bass player.



Mr. Richard Kolacny and his innovation, the cello-bass.

There is also an electronic Bass made in Germany, which has no body, just the neck, fingerboard, etc., similar to a solid body guitar.

None of these instruments mentioned so far appealed to me, so I started experimenting with a cello. My first attempt started with a broken-up cello, which I repaired and reinforced to stand the added strain to pressure. I installed metal machine heads, such as issued on regular Basses. Then followed a period of time in which I experimented with different type strings, pickups and microphones. It was during the experimental stage that I discovered a metal string designed for a 30 inch finger board which would produce the actual range of a String Bass—and these strings coupled with an "L to K" magnetic pickup solved my problem. I have used this Bass with groups of from 3 to 10, and even in a trio where I was the only rhythm instrument and received many compliments. It is musically sound and for mobility, a great space saver.

About The Innovator

As a small boy, Mr. Kolacny grew up in the environment of his father's musical instrument repair shop. He started helping out at an early age and served his apprenticeship until he was through High School, learning the repair of Band Instruments.

He started playing the trumpet at the age of 8 yrs. and continued through High School and 4 years in the 302nd Army Band under CWO Johnson. He became interested in the string bass during his Army years and decided to learn more about string instruments. Mr. Kolacny received his preliminary string study under Ammi Stone, and learned the basic construction and repair of string instruments plus bow

rehaired etc. Having the good fortune of making the acquaintance of Johannes Hornsteiner, Mr. Kolacny was afforded the opportunity of broadening his technique further, by learning the finer points of varnishing-refinishing and adjustments.

The End

Drum Major and Twirling Workshop

(Continued from page 16)

to learn more about the art of your choice.

Recreation. A camp is really not complete unless it has provisions for recreation. It is not physiologically wise to work or play too long or hard, but as doctors all over the world frequently tell us, to live a healthful life it is essential to maintain a proper mixture of work and play. So, when you trek off to camp take your hiking shoes, tennis racket, swimming suits or any other items that will help you to enjoy your leisure moments. Oh yes, don't upset the delicate balance of work and play by devoting too much time to play!

While at camp, you should take

notes. How often have you learned something one day and on the following day were unable to recall it? Forgetfulness? Well, not necessarily. You may simply need a brief note or work to bring back what you had temporarily misfiled in your unorganized attic—commonly known as the brain. Seriously, you will find it most helpful to write down the tricks, maneuvers, and other things you learn. Furthermore, if it is not too inconvenient, write your notes down immediately following class. This little habit will help to eliminate a tendency to procrastinate.

Beyond a doubt, however, one of the most gratifying rewards of attending a summer camp cannot be measured by a score sheet on the competition field, but yet it can be used with effectiveness by everyone throughout his entire life. One is simply learning the art of *living with others*, for unless you can live with others, you will have a very introverted lonely life, which is rarely desirable. At camp whether talking over a coke, playing table tennis, or practicing in class, fraternize with your neighbor, as it will aid in developing the art of being friendly with everyone. The importance of having friends and being amiable is unquestionably one of the rewarding goals of anyone's life! Some of the people you become acquainted with at camp probably live a hundred or more miles from where you do, and you may think that you will never see them again. But as the years go by, you will be surprised at the number of times you and your camp friends' paths will cross—indeed this is a small world.

So, seriously consider attending a summer twirling or drum major camp of your choice and be sure to leave your troubles at home and do include your friendliness!

It has been a real pleasure to discuss twirling and drum majoring with you again this year and should you have a question concerning a phase of twirling or drum majoring do not hesitate to write.

1958 Summer Twirling Camps:

June 9-13 . . . The Great Southeastern Baton Twirling Clinic. Write: Harrison Elliott, Chairman, Box 603, Inman, South Carolina.

June 15-20 . . . Dixie National Baton Twirling Institute. Write: Coordinator of Conferences, University of Mississippi, University, Mississippi (at Oxford).

June 19-24 . . . June 25-30 . . . Camp All-American. Write: Box 533, East Lansing, Michigan.

June 24-27 . . . Red Lion Twirling

(Turn to page 59)

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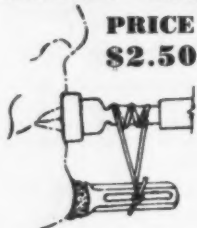


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The Brass Workshop

(Continued from page 12)

absolute positive action and correct positioning when the valve is depressed. Certainly all valves and valve casings should be cleaned and checked for excessive wear. 5. *Mouthpieces*—all mouthpieces should be cleaned with a brush and all nicks from dropped mouthpieces removed as these can be very injurious to the player. Bent stems do not fit lead pipes properly and affect intonation and tone in a deleterious manner. In most cases, your repairman can cure the troubles and replating mouthpieces is relatively quick and inexpensive. 6. A leather goods or luggage shop can replace *broken hardware* and handles on instrument cases. 7. Every instrument should be thoroughly *flushed and cleansed* of collected impurities. This should be done both to retain the original playing qualities of the instrument and to render it hygienically clean for the player.

During the COMPREHENSIVE TRUMPET-CORNET FORUM recently held on the Carnegie Tech campus, I asked the young players in attendance "How many of you are familiar with the name Arban?" Of course, the reaction was almost 100%! I then inquired concerning Gatti (World Method), Ernest Williams Method, and the St. Jacome's Method. These outstanding works for the training of cornet and trumpet players were known only to a few! They are superb literature for the aspiring young player.

In the area of studies to check and keep the technique in shape, I found that few knew the 12 Technical Studies of Hermann Bellstedt and the Technical Studies of Herbert L. Clarke. For lip flexibility, there is a fine start in Arban, but a much more thorough coverage is to be found in Lip Flexibility by Walter Smith and the studies of Schlossberg. Since making this discovery, I promise to devote a column in the fall to the study literature for the cornet and trumpet. It was amazing to the entire panel on the forum that this lack of knowledge of the literature of the instrument existed among the serious students of the instrument.

This summer I plan to work in the Summer Youth Music School of the University of Illinois where in association with Prof. Haskell Sexton, we will conduct a brass camp. This is a new approach to working with serious young players and I look forward to the project with enthusiasm. Prof. Sexton has for many years developed

(Turn to page 48)

The Band Music Laboratory

(Continued from page 14)

technical there will be needed control, attention to dynamics, and consideration for phrase endings and balance. The outlook is contemporary. Class B.

Hansel and Gretel Selection, Humperdinck, arr. by R. Bernard Fitzgerald, Summy-Birchard, FB 10.00, SB 15.00, 1957.

The selection opens with a brief portion of the Prayer theme. Following next are four excerpts from Act I of the opera. The first is a duo (6/8 Allegretto in F), the next Susie Little Susie, then Father Song (allabreve in F minor), and next Brother Come Dance With Me (2/4 in F). The Prayer theme closes the selection. The music is effectively arranged for the instruments in their conservative ranges. Class C.

Varsity March, Elie Siegmeister, Hansen, FB 4.00, 1957.

The march is quite interesting. It has a folk quality about it. The harmony is very interesting. The ranges are conservative and the clarinet has some technique. Very cute Class C.

Caprice, William McRae, Summy-Birchard, FB 6.00, SB 9.00, 1957.

Here is a gay interlude, not too long, and certainly not serious. It is happy music, alla breve in B \flat and G. But for a few rhythms the music is not difficult. For that change of pace here is a light suggestion. Class C plus.

Motet for Band, Charles Carter, Hansen, FB 4.50, SB 6.50, 1957.

The Motet is part of the publishers Symphonic School Series. The music is a Largo 4/4 in A minor, very melodic and sustained. Only the last section is fast and forceful. The Motet is worth the attention of good bands as well as the young ones. Class C and D. Get this.

Deep River for Clarinet Choir, Kerry Dance for Clarinet Choir, each arranged by Matt Betton, edited by Don McCathren, Summy, score and parts each 3.00, 1958.

A medium with great possibilities. The clarinet choir is receiving more attention from composers, arrangers, and publishers these days. The arrangements here call for 1st, 2nd, and 3rd B \flat clarinets, alto and bass clarinets, and E \flat or B \flat contra-bass clarinet. Edited by Don McCathren of LeBlanc who really knows his clarinets. The parts are not difficult. For something different and interesting on your next program try these. Class C (Grade 3—)

Trumpet Voluntary, Purcell, arr. for Brass Choir by Leon F. Brown, Summy-

Birchard, score and parts 3.00, 1958.

Mr. Brown, the well known teacher of lower brass at North Texas State College and director of the brass choir there, has effectively scored the Voluntary for a choir of solo trumpet, three cornets, two horns, three trombones, baritone, and tuba. High school and college groups will look forward to performing this one. Class B minus.

Snow White Fantasy, arr. by C. Paul Herfurth, Bourne, FB 7.50, SB 11.25, 1958.

The music from Disney's Snow White has always been popular. In this sympathetic arrangement such well known tunes as "One Song," "Whistle

While You Work," and others are heard. The ranges and keys are easy. Class C and D.

Pomp and Circumstance March, Elgar, arr. by Maurice Gardner, Staff, FB 5.00, SB 7.50, 1958.

Here is an easy arrangement of this famous number; the keys are F and B \flat with the instruments in easy ranges. Class C and D.

A Hasty Hoedown, C. Paul Herfurth, Chappell, FB 4.00, SB 6.00, 1958.

This is part of the Young Bandsmen Series. The music is a rhythmic alla-breve in E \flat . Here is a pleasant number for the young band and not too long

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either, only a bit over two minutes. The instruments are in their easy ranges. Class C-D.

Spring Festival, Paul Shaban, FB 15.00, SB 20.00, Summy-Birchard, 1957.

In this suite the composer has attempted to give us a picture of a typical day spent by the band at the festival. Thus in the three movements we find Chartered Buses, a moderato 4/4 which shows the usual hustle and excitement. The sound is contemporary; the rhythms are perky. Audition is a 4/4 Lento featuring solos for oboe and alto sax. Sight Seeing Tour & Celebration is an Allegro 2/4, rhythmic but not difficult. The ranges have been well considered; the clarinet and cornet do have some moderate technique and the clarinet reaches to high G. Class B—.

Carnival of Melody, arr. by Robert Hawkins, Robbins, FB 8.00, SB 12.00, 1957.

Included in this medley are such tunes as Blue Moon, Singin' In The Rain, Moonlight Serenade, Hi Lili Hi Lo, and Love Is A Many Splendored Thing. The keys are sure-fire band keys and the instruments are in their practical playing ranges. Class C.

Cafe Rio, Morton Gould, arr. by John Cacavas, Chappell, FB 5.00, SB 7.50, 1957.

The music is of the Latin American type so the percussion will be important (cow bells, bongos, etc.). The keys are Bb, Eb, and F. The music is pleasant with a lot of eighths in the woodwinds (but not difficult). The instruments are in their safe ranges. Class C.

Pan-American Samba, William McRae, Summy-Birchard, FB 6.00, SB 9.00, 1957.

This number features the percussion section. There are 'two percussion parts; Part 1 calls for triangle, snare and bass while Part 2 includes maracas, gourd, and cowbell. Neither of the parts is rhythmically intricate nor highly technical. The band parts are also not difficult. Class C.

The End

The Brass Workshop

(Continued from page 46)

outstanding artists and this association should be most stimulating to students and faculty alike.

At the summer music camp of Western State College, enjoying its 25th anniversary, I will have the pleasure of conducting a brass ensemble course for bandmasters in association with Prof. Sexton this coming

August. I am sure that these experiences should enrich the content of this column and I hope to see many friends there and to meet and make many more new friends.

I have enjoyed your letters this past year concerning the column and am grateful for the kind remarks and the constructive help many of you extended. Certainly no one person knows all there is to be known concerning a family of instruments even in a lifetime and I trust that the guest-columnists which have contributed such excellent and informative articles have been equally stimulating to you.

I look through the recent issues of the periodicals in our field and they are full of opportunities to expand our knowledge and to refresh ourselves for the challenges of the new term ahead. I hope you will avail yourselves of this stimulating experience either in a summer session or at one of the many music camps readying for you.

I would be remiss if I failed to thank the editor, Mr. Forrest L. McAllister, for the opportunity to exchange opinions with you and the privilege of bringing you the results of the experiences and training of myself and the guest-columnists featured in the column.

Wishing you a refreshing summer and a most exciting and successful new school year.

G.E.R.

The End

SIU's Youth Symphony

(Continued from page 39)

educational and cultural values are being battered by the expediences of life-or-death progress, it seems important that this devotion be preserved and nurtured."

SIU announcements of the program mailed to music teachers and schools throughout Southern Illinois carried the time-honored Hippocratic observation: "Ars longa, vita brevis"—art is long, but life is short.

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Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

Mary Louise Nigro Poor is an outstanding authority on the flute, especially as it applies to school bands and orchestras. She is also an outstanding clinician. All correspondence concerning her monthly clinical column in this magazine, or guest appearance dates should be sent directly to: Mary Louise Nigro Poor, 121 Delcy Drive, DeKalb, Illinois. . . . (The Publisher)

Summer vacation can be a chance to "catch up" on what wasn't done during the winter months or else it can be the time when things are put off until fall.

School band and orchestra programs are wonderful for helping to keep students on their playing level during the summer time, or even helping them to advance to some extent. It is an ideal time for private lessons because there is more time for practice than during the school year.

Flutists at this time could possibly choose from the following list which particular skill they might like to develop.

1. *Tonguing*: single, double, triple, and flutter.

2. *Fingerings*: Especially the third or high register. For scale and other studies which will utilize high register

fingerings, the *Daily Exercises* (Exercises Journaliers) by Marcel Moyse, published by LeDuc, is excellent. Also the *Eck Method* for flute, Book II, by Emil Eck, published by Belwin, is very good.

3. *Tone*: the development of an even, smooth quality throughout the registers; elimination of breathiness due to improper shape of the aperture; development of a bigger, fuller tone in extreme registers. Books recommended for these things are: *Daily Exercises* by Andre Maquarre, published by Schirmer. *Tone Studies* by Emil Eck, published by Belwin, and the above mentioned *Daily Exercises* by Marcel Moyse.

4. *Trills and embellishments*: Trills always seem to be such a source of confusion to high school flutists and frequently band directors don't know

where to go to find them. Here are some places to look.

Flute Trills by Emil Eck, published by Belwin. Mr. Eck has made an excellent contribution to our flute study literature with his publications. His chart in this book is a little complicated to read at first but well worth the trouble. In this book there are many fine exercises for practice in learning these trill fingerings.

Advanced Methods for flute by H. Voxman, published by Rubank. These contain trill charts and a few exercises. They are limited but good.

Basic and Trill Chart by E. C. Moore, 6506 Thirtieth Ave., Kenosha, Wisconsin. This is strictly a chart—no exercises.

5. *Piccolo*: for the flutist who would like to play the piccolo in marching band next fall, now is the time to do

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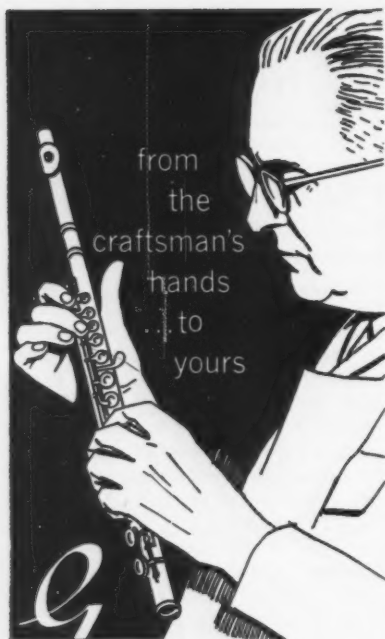
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a little practicing so you can really handle the instrument well. Be sure the instrument is in tip-top shape, though.

Music Reviews

Pomp and Circumstance for flute (oboe, violin) and piano by Edward Elgar, arranged by Howard Akers, Carl Fischer. For graduations on a small scale, where a band or orchestra is not available, this would be fine. It can be played by any C instrument. It is also arranged for other instruments.

The Swingin' Shepherd Blues for flute and piano by Moe Koffman, arranged by Alfred Reed, Published by Charles H. Hansen. Let's face it—the popularity of the flute now extends quite definitely into the popular field of music. And the students might as well play by music as by ear. I'd be willing to wager, however, that there won't be many who will play it as written.

Melody, Opus 35, No. 1, for flute and piano by Reinhold Gliere, published by Leeds Music Corporation, Notation by John Wummer. The distinguished Mr. Wummer, with whom I have had the pleasure of studying, has written some rather interesting comments concerning Gliere. This contemporary Soviet-Russian composer is probably best known for his "Russian Sailor's Dance." One complete opus (35) is devoted to woodwind and brass solos.

This *Melody*, the first of the group, is marked Andante, and is a medium difficult solo which explores the range of the flute. A cadenza and some trills give it some interest in the middle section. Solos such as this and the following one should supplant a few other solos of less musical value on our contest lists.

Waltz, Opus 35, No. 2, for flute and piano by Reinhold Gliere, published by Leeds Music Corporation, Notation by John Wummer. This waltz could be classified as a solo of medium difficulty also. The tempo is Allegro and the melodic line is one which

embraces the extreme registers. Unless played at a very brisk tempo, the piece would have a tendency to become monotonous.

Best Wishes for an enjoyable and profitable summer!

The End

"Litterbug Rag" Points Musical Finger at National Bad Habit

(Continued from page 41)

program of public education against littering." (See photo)

In announcing this unique musical project, Dr. Jack D. Roberts, Chairman of the KAB National Advisory Council, stated: "Our imagination has been stimulated by the analogy of the Pied Piper of Hamelin who rid the town of rats with his music. We see the 1957 All-State Junior High School Band working a contemporary switch on the old fable, that is, school children taking the lead—through music—in ridding their town of litter. It might well prove to be our best route for getting millions of teen-agers to participate in the nationwide educational movement to cultivate a sense of individual civic responsibility and pride in cleaner communities.

"All music directors can help by adding 'LITTERBUG RAG' to their repertory of favorite music and encouraging the performance of this novelty number on all possible occasions. Use it for public gatherings, school assemblies, parades and athletic events, glee club concerts, dances and radio-TV appearances—with everybody, audience and musicians alike, singing the 'You're A Litterbug' chorus in unison!"

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The School Music Director's GUIDE TO FLUTE TEACHING

by
Mary Louise Nigro Poor

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By David Kaplan

David Kaplan is considered one of the most outstanding clarinet and saxophone authorities in America, especially as it applies to school bands. He is popular as a guest conductor and woodwind clinician. His knowledge of clarinet and saxophone publications is phenomenal. All correspondence concerning his monthly clinical column in this magazine, and guest appearance dates should be sent direct to: David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas. . . . (The Publisher)

Check Points For The Summer

These statements have been mentioned before in these columns but they bear repeating:

1) Continue to play the clarinet during the summer months. An idle clarinet sitting around the house will certainly spell trouble come fall. The surest way of keeping both player and instrument in shape is simply to *keep playing and practicing*. Where possible get into a summer band and/or take some lessons.

2) In some parts of the country the humidity will be very high. The excessive moisture in the air presents problems. Dampness can thus be dangerous. Try to keep the clarinet dry.

3) With other parts of the country the reverse to item #2 is the rule. Here the conditions are so dry that some moisture is needed. By placing in the case a humidifier or moistened apple (or orange) peel the instrument stands a chance of remaining in better condition.

4) Keep the corks well greased. Tenons swell during the hot months causing students to exert more pressure in assembling their instrument. This is the time that *keys can be bent out of shape*. Do not sand the corks too closely because in the fall the tightness will disappear.

5) Keep the clarinet out of the hot rays of the sun. Mouthpiece warping can occur if the instrument is kept too long under the hot sun.

6) Remember to avoid sudden temperature changes.

7) Summer is a good time to have the clarinet checked; take your instrument to a competent repair man to have keys tightened, pads replaced, and

other adjustments made.

8) If you are thinking about purchasing a *new instrument*, summer is the time for *you*, your *parents*, and your *teacher* to make considered judgments. Try some *good clarinets* and *choose the one that most fits your playing habits*.

9) Summer is also the time to make

some necessary adjustments in your playing minus the usual pressures of school activities. Take advantage of the summer by working on some needed technique, improving that embouchure, working on tonguing, etc., etc. Do not waste your time, but take advantage of opportunities to improve.

The Works of Professor Rudolf Jettel — Conclusions

Over the past few months we have been investigating the significant contributions of Rudolf Jettel. We have examined a number of his more important works for clarinet. The following have been discussed rather extensively in these columns:

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umes); 10 Small Exercises; The Accomplished Clarinetist (three volumes); The Perfect Virtuoso for Sax (volume 3); and several solos including the interesting Sonata in B.

These are not all of the Jettel com-

positions but they do give us an idea of the accomplishment of the composer.

Without doubt the studies and etudes of Jettel represent worthy additions to the clarinet repertoire. The only criticism that I can see is that

the beginning part of Volume 1 of the school simply moves much too fast for the average student. Mr. Jettel's contributions, it seems to me, lie most directly in the advanced calibre literature. It is here also that materials have been wanting. For the serious minded clarinet student who has worked in Baerman, Jean-Jean, Sarlit and others it would appear to me that Jettel would be the next step.

Next Fall

Mr. Gustave Langenus was one of our truly great teachers and clarinet personalities. This fall we shall discuss at some lengths his contributions to the clarinet solo and ensemble repertoire. We are collecting all of his compositions and arrangements in preparation for several fall articles. If any of you have any suggestions or comments about this please write to me.

New Music Reviews

Sarabande & Gigue, for bass clarinet and piano, Lully (Kaplan), Jack Spratt, 1.00, 1958.

Solo literature for bass clarinet is scant indeed. We seem to find several good things that are very, very difficult and scads of things that are not worth the effort. In an attempt to inject some life into the bass clarinet repertoire this number was arranged; others are being planned. The music, in A \flat , opens with a slow Andante 3/4. The range of the Sarabande part extends to D 2 and there are no technical difficulties. Attention to details will of course be necessary: phrase endings, dynamics, and good ensemble with the piano. The Gigue, a moderato 12/8 in F minor, is more technical. An attempt has been made to keep the part as low as possible but at times the music does surge up over the break; there are one or two uncomfortable passages. The edition is very neat and clear. For those bass clarinetists who need something just a little different and more advanced try this one. Grade 4 plus.

Serenade (from Haydn String Quartet op 76 No. 5) for B \flat Clarinet and piano, arr. by Robert Willaman. Spratt, 1.00, 1958.

Mr. Willaman, the well known clarinetist and author of *The Clarinet and Clarinet Playing*, has arranged an attractive number for clarinet. The music is charming and offers to the young clarinet player a rich musical experience. In F and 4/4 the music reaches no higher than D 3 . Though the music is not technical there are a few things to watch for: grace notes, holds, and accidentals. Grade 3—.

Have a productive summer, and, I'll see you in the Fall.

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By Dr. Angelo La Mariana

Since this is the last column until September, I will dispense with preliminary comments and review the new material that has accumulated on my already overcrowded desk! All of it is suitable for summer study and shouldn't be overlooked for Fall recitals.

REVIEWS Violin and Piano

Impromptu — Bobuslav Martinu — Agents: Boosey and Hawkes—Price 75¢.

Three short interesting selections by a fine contemporary composer. Changing meters offer a challenge in rhythmic feeling to the player. Technically not difficult. The 1st and last movements do not exceed the 4th position. The 2nd movement includes the 8th position. Not edited. Excellent number for the serious student. *GRADE III-IV*.

Pour Les Enfants — Bartok-Zathureczky. Agents: Boosey and Hawkes—Price \$1.75.

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Dr. Angelo La Mariana is considered one of the most outstanding authorities on string music education in America. He is also an outstanding conductor and clinician. All correspondence concerning his monthly clinical column in this magazine, or available guest appearance dates should be sent direct to: Dr. Angelo La Mariana, State University Teachers College, Plattsburgh, New York. . . . (The Publisher)

Fingered to 5th position. Good music for the young violinist in his study of contemporary style. *GRADE I-III*

Romance—Leos Janacek—Agents: Boosey and Hawkes—Price 75¢.

Romantic in style, this is an early composition. It calls for a broad, singing style. Includes the 4th position. Program notes are printed in Hungarian. Good editing. *GRADE III*

Concerto in C minor—"Il Sospetto"—Vivaldi—Arranger: Carroll Glenn—Published: Ricordi—Price \$1.25.

This is a welcome addition to violin literature. The string orchestra parts have been effectively reduced for the piano. The Concerto is excellent for concert as well as study purposes. The measures are numbered for rehearsal purposes. String part has not been edited. Dynamics (in parenthesis) are by the arranger. Except for a brief passage, the work lies within the 4th position, but it does not extend to the 8th position. *GRADE IV-V*

The Czech Classics—Jan and B. Siedron, Editors. Agents Boosey and Hawkes—Price \$2.00.

The new series, *Musica Antiqua Bohemica*, of which the *Czech Classics* is # 11, is scholarly and well-edited in both the piano and string parts. Program notes are in English. The goal is to bring into string repertory the works of pre-Smetena composers. The music contained in these volumes are not first publications; however, the original sources are given. Print is clear and on good stock.

The brothers Frantisek, Jiri and Jan Benda, (1709-95), Jan Vanhal, Josef Migsivicek, Jan H. Vorisek, and Jan L. Dusik are a good cross-section of composers from 1709-1825. The selections are mainly movements from a sonata or concerto. The music is good;

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and should certainly be welcome on recital programs. *GRADE* of difficulty varies from III-IV.

Sonata #7, A Major—Andrea Zani—Published Ricordi—Price \$1.25.

A free transcription of the 7th Sonata, Opus 1. Piano by Alfred Cortot, Violin by Alfred Pochon. Very little is known of this composer. The work was published in 1727. The Sonata is rewarding and interesting. The first movement, andantino, is expressive. The Allegretto is quite syncopated, with some double stops, which makes for rhythmic strength. The Largo is lyric in the first section.

The middle section is unusual in that it is allegro and the return of the theme is only five measures long. The last movement, Vivace, has a fifteen measure Ossia. Includes the fourth position. *GRADE IV*

Fantasia Concertante—1956—Franz Reizenstein—Published Mills—Price \$3.00.

A well written work for the advanced student and artist. It makes demands on every facet of playing. It is not devoid of some excellent writing and it is not dissonant for dissonance's sake. One continuous movement about 11 minutes duration. *GRADE VI*

Cello and Piano

Sonata in G—Benedetto Marcello (1686-1739)—Revised and edited by Charles Krane—Pub: Shapiro, Bernstein and Co. Price \$1.25.

The composer needs no introduction to cellists. This Sonata is typical of his fine craftsmanship. The accompaniment is not elaborate; the editing is in good taste. An excellent number for the intermediate player. Includes the fourth position. *GRADE III-IV*

Song of the Black Swan—Villa Lobos—Pub. Ed. B. Marks Music Corp.—Price \$1.00.

This famous solo is available for violin, cello, clarinet, alto sax or horn. The reed instruments adapted by Eric Simon. All parts are included. For the cello and violin (reading from one part), it includes the seventh position. The violin plays entirely on the G string . . . the Cello on the A string. The piece demands a singing tone. *GRADE IV*

Notturmo, O Respighi—Editor F. R. Mendelsobn—Pub. Ed. B. Marks—Price 75¢.

This is a lovely solo for the cello calling for a broad, singing tone. It is excellent for thumb position study and reading tenor and treble clef. *GRADE V*

Mennetto, Josef Suk, Arr. M. Skvor—Agent: Boosey and Hawkes—Price 50¢.

From the suite op. 21—II, this minuet is quite charming. Now that it is available in the U.S., it should gain favor with soloists. Includes 8th position. Knowledge of the three clefs is essential for performance. The editing is excellent. *GRADE V*

Ensembles

Duets and Trios for Unaccompanied Violoncellos, Arthur Trew—Pub. Oxford University Press—Price \$1.50.

Designed for class use and as an introduction to Ensemble Playing, the 12 Duets and 8 Trios, in score form, should be in every music library. All parts are in the first position. The editing is excellent and will be of value to teachers as well as students. *Drink to Me Only* and *Good King Wencelas* conclude this interesting album. *GRADE I-II*

Violin Duets in Contemporary Style—Grant Beglarian—Pub. Carl Fischer—Price \$1.25.

Nine interesting short duets which might well follow Book Two of the Bartok duets. Some are not as difficult as Bartok. Only two have been fingered. Includes 3rd position. *GRADE II-III*

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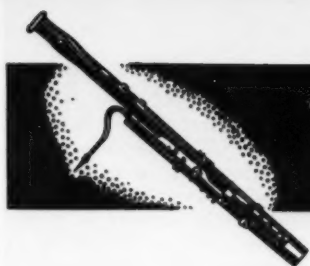
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By Bob Organ

June 1958

June brings a potential let-down—Spring Festivals are over, studio recitals have been played, the last band programs are over and all are in line for a change in the fall. Some will move forward to a new group, a new school and perhaps new work. But instead of a feeling of finish, let June be a time of expectancy.

If you are to have a long summer at home, give a thought for requirements necessary for fall work. Try to improve your playing for your coming band work. Summer is an excellent time to take some private studio lessons. An improved technic on your instrument will be of benefit to your standing in the next year's band group and will also help the band and director.

The best band director in a state is dependent on the quality of his musicians. He can direct, suggest and help but cannot give the individual player technic and musicianship unless the player is willing to devote time and practice to his respective instrument.

Summer Project

True—Summer is a time for vacation—vacation from your usual indoor routine of school—but it should not be a complete waste of time with no progress of any kind. There are many hours in the day and a portion set aside for practice on your individual instrument is advisable for a student expecting to continue his band work during the school year. Again, a band or any musical group is only as good as the players comprising the group.

Though students of a certain proficiency are never denied participation in a school group, your band director appreciates the student who advances technically and musically outside of the band rehearsal time. Again, the band is as good as the players in its membership. Are you, as an individual,

Bob Organ is considered as one of the most outstanding authorities on double reeds in America. He is much sought after as a clinician. He appears annually at many University clinics. All correspondence concerning his monthly clinical column in this magazine, and available clinical dates should be sent direct to: Bob Organ, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado. . . . (The Publisher)

raising the standard of your own proficiency on your instrument? Again, your band director has his duties but he can not perform on your instrument. That is your obligation.

Summer Band Camps

For those who can manage to attend one of the many fine summer band camps throughout the country, you can find no better way of spending a portion of your summer. The length of these camps vary according to regions and facilities from one to six weeks of intensive training.

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My crusading, along with other double reed teachers, throughout the country for the betterment of double reed instrument performance has proved interesting and provocative. My long years of work as double reed performer and instructor have intensified the belief in more and better players of double reed instruments. Also the requisite of certain basic principles necessary for better performance. I am happy to say, during my travels I am finding more and more interest in our double reed family of instruments and believe me, it is my earnest desire to help students and band directors to better understand the double reed instruments.

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to attend a summer camp—Is your instrument in good playing condition? A check up on its condition will be to your advantage. A minor adjustment before going to camp may save time during rehearsal for you and your band director. Some camps have a repair man who can make minor adjustments, but a major repair job consumes time. If possible, don't waste your valuable rehearsal time at camp because your instrument is in poor playing condition. One bad instrument spoils the work of an entire group, and the discouragement it brings to the individual player is bad psychology. Don't let it happen to you!

If your instrument is in good playing condition and you yourself have an adequate facility on your instrument, then the specialist who is brought in to teach at the band camp can be of real service to the student.

Listening Pointers

Here are some advance pointers which I term "listening pointers" that are well worth consideration. 1) In general, learn to hear what the other fellow is doing as well as listening to yourself: 2) Phrase properly: 3) Listen to your tuning: 4) Feel nuances together: 5) Always hear musically: 6) Always think in tonal balance—very often a section which has many players will find itself with a *non-tonal-balance*—this same criticism may also apply to two players only.

Let me explain briefly just what is meant by the term "*non-tonal-balance*." While acting in the capacity of adjudicator for small ensembles I have often heard (to illustrate my point), a Clarinet Quartet play beautifully as a group—still one could hear very distinctly four types of clarinet tone. Which clarinet player of the group had the right type of tone is of little importance—the point is, the tone should have been unified so that they all had *similar qualities and not varied qualities*. One may ask, how will you find four players of the same type instru-

ment with like tones? *You don't find them—you develop them.*

This very point is the basis for groups of like instruments as a medium for the development of a unified sound in tone quality throughout any section of instruments. A variance in quality of tone produced in any section of like instruments places that group to a disadvantage musically because of the *non-tonal-balance* within the section.

I have heard the following statement made by inexperienced players many times. "That is the tone I produce and I can not sound it otherwise." This is truly a mis-statement—you can sound it otherwise, providing you understand the basic principles of tone production and know something about the reed upon which you are playing.

I am looking forward to an extremely busy summer and may I take this opportunity to wish all of you good people the best of everything during your summer season—have a good time. So long for now. Hope to see you again in September.

The End

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By Robert F. Freeland

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Young, Percy M. "Instrumental Music." Roy Publishers. Released April 7th. \$2.75.

Another book for children from 10 years and up. The story of musical instruments, harps, bag-pipes, saxophone, most of the well known instruments for creating music.

"The Musician's Guide: the Directory of the World of Music." 1957. Published by Music Information Service, 1697 Broadway, New York City, \$10.00.

A very important and useful music reference tool. Typical sections are "Booking Agents," "Recording Companies," "Television Film Producers," "Arrangers and Copyists," "Disk Jockeys," "Dance Bands," "Associations" etc. More reliable than past editions, although many errors continue. Recommended.

Recordings

Prokofiev, Serge: Concerto No. 1 and Concerto No. 2 for Violin and Orchestra. Isaac Stern, violinist. Dimitri Mitropoulos conducting the New York Philharmonic in the "Concerto No. 1" and Leonard Bernstein conducting the New York Philharmonic Orchestra. One 12 inch LP Columbia

Robert F. Freeland is considered by many as the most outstanding authority on the subject of Audio-Visual Aids in Music in America. He has perhaps viewed and studied more motion picture films and slide films on music education and related subjects than any other music educator. He possesses one of the largest known recording libraries. He is also an excellent clinician and lecturer. All correspondence concerning his monthly reviews in this magazine and available guest appearance dates should be sent direct to: Robert F. Freeland, Helix High School, La Mesa, California. . . . (The Publisher)

Masterworks disc # ML 5243, \$3.98.

The Concerto #1 was first performed in 1923 while Prokofiev was living in Paris. Written in the "violinist's key" of D major, it is a symphonic work in nature, no cadenzas or bravura passages being given to the violin outside the general flow of the music and few accompaniment passages for the orchestra. Strong in rhythm and yet with many flowing lyric melodic lines. The first movement "Andantino" brings forth strong melodic lines with the orchestra weaving delicate embroidery overhead.

The "Scherzo" movement, opens with spinning-wheel motions which give way to a ghostly dance. The finale, "Moderato" opens with a bassoon solo. Strings enter with elements of fantasy with the melodic line of the main first movement theme is heard again.

The second "Concerto in G minor" written in 1935, while Prokofiev was living again in Russia, finds a simplification of his original style. His lyric style is emphasized and the "Concerto" is truly alive with a strong warmth and romantic sensitivity. A recording for those interested in fine solo and ensemble playing as well as two beautiful compositions. Highly recommended.

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Dubbed from 78 rpm discs made with the San Francisco Symphony about ten years ago. There is much vitality in these performances and the new pressing on LP is high in quality and interpretation. Truly a Camden outstanding bargain.

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(Continued from page 45)

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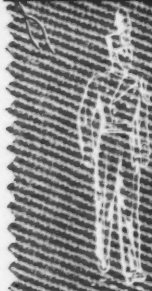
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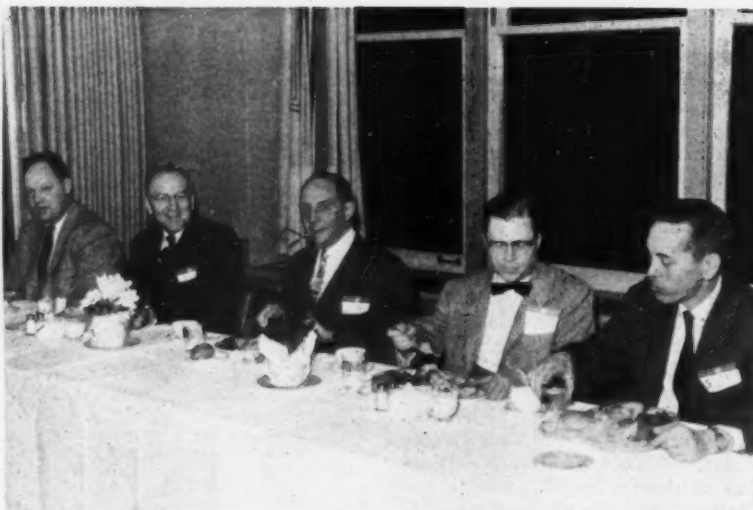
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Here are the principals at the Fellowship Banquet given by Northwestern University. (l to r) John Paynter, Director of Bands, Northwestern University, Official Host. Dr. Raymond F. Dvorak, Director of Bands, U. of Wisconsin; Dr. George Howerton, Dean, Northwestern School of Music. Frank Piersol, President NC Div. CBDNA, Director of Bands, Iowa State College; and Karl M. Holvik, Sec.-Treas., CBDNA, Director Bands, Iowa State Teachers College.

The Band Stand

(Continued from page 30)

Hall in Leicestershire, England, the following inscription is found:

'In the year 1653, when all things sacred were either demolished or profaned, Sir Robert Shirley, Baronet, founded this church, whose singular praise it is to have done the best things in the worst times and hoped them in the most calamitous.' It can be our 'singular praise' to give that kind of a response by greater commitment to great values. This can be our answer to the 'exploitation of the partial view.' We can wholeheartedly reaffirm our belief in the humanities and in the resources of the spirit as the highest goal of man. This faith can transform life and bring hope to the family of man.

North Central Division Holds Most Successful Meeting In Evanston

The biennial meeting of the North Central Division of the College Band Directors National Association was held at Northwestern University in Evanston, Illinois February 28, March 1 and 2, 1958, with John Paynter, Director of Bands, Northwestern University, as official host. A total of 57 active members, including 12 new Division members attended. We will not again review the program since it was presented in outline form in the February 1958 issue. However the membership would like to thank publicly the following Associate members who made the visit more enjoyable by their contributions to the program, especially to the inner man via his stomach: Ludwig Drum Co., Chicago Musical Instrument Co., and Summy-Birchard Publishing Co. We direct your attention to the principals in this fine meeting as snapped at the Fellowship Banquet given by Northwestern University on March 1st. From left to right are: John Paynter, Director of Bands, Northwestern University, official host; Ray F. Dvorak, Director of Bands, University of Wisconsin (newly elected Vice-President of the American Bandmasters Association); Dr. George Howerton, Dean, School of Music, Northwestern University, Evanston, Illinois; Frank Piersol, President, North Central Division, CBDNA, Director of Bands, Iowa State College, Ames, Iowa; and Karl M. Holvik, Secretary-Treasurer, NC Division, CBDNA, Director of Bands, Iowa

State Teachers College, Cedar Falls, Iowa.

The entire membership wishes to thank Northwestern University, and especially Dean Howerton and John Paynter for their splendid hospitality. We hope to be able to come back to Evanston again!

Tops in the CBDNA Original Band Composition Selections

From the four new band works submitted and heard at the Southwestern Division meeting in Wichita, Kansas, last December 13-14, the voting of the 34 active members present selected the following:

First choice: "Vestiges," Gregory Bueche.

Second choice: "Oratory for Horn and Band, Donald I. Moore.

From the eight works submitted to the North Central Division for hearing at Evanston, Illinois, the following were the top ones selected by the 57 active members in attendance. These are listed in alphabetic order:

Three Sketches for Band, Norman Dietz.

Concert Overture for Band, Anthony Donato.

Miniature Set for Band, Donald H. White.

We had previously reported that the North West Division selected "Theme and Variations" by George Frederick McKay. No original band numbers were recommended from the Southern Division this biennium. This leaves only the Eastern Division and Western Division to be reported. The numbers selected in each Division will be heard again at Urbana, Ill., when the next National meeting will be held at the Harding Band Building of the University of Illinois. Watch for further announcement in these pages beginning next fall! Have a profitable and healthy summer!

All-America Chorus To Tour Europe

The "All-America" Chorus will undertake another good-will concert tour of Europe next Summer. Leaving New York on July 2nd, the 100 voice chorus will appear in concert in nearly thirty major cities. Some of the high-points of the tour will be appearances in Paris, London, Munich, Venice, Monte Carlo, Brussels, Milan, Heidelberg, Luxembourg, Innsbruck, and Geneva.

As in the past, the group's appearances will be sponsored by various organizations abroad. These include U.S. Information Agencies, Armed Forces entertainment divisions, local governments, civic and cultural societies, and local music organizations. The chorus will also appear on radio and television networks in all the countries visited.

The purpose of the chorus is to help build friendlier relations with the peoples of the countries visited on a person-to-person level; and to give talented singers the valuable experience and inspiration such a tour affords. Founded and conducted by Dr. James Allan Dash of Baltimore, The "All-America" Chorus last year included singers from 36 states and Alaska. It is hoped that the 1958 chorus will have every state in America and every territory represented.

Membership in the "All-America" Chorus is open to all persons who have had successful choral experience. Singers are chosen solely on the basis of vocal talent, musical ability, and desirable character traits. Persons wishing to join the forthcoming tour may obtain information from the "All-America" Chorus office at 325 N. Charles Street, Baltimore 1, Maryland.

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of this method of music education as well as of class piano instruction, and is designed to acquaint educators with the usefulness of the piano as a means of developing the musical growth of pupils. It was published by the Music Educators National Conference, a department of the National Education Association.

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